TURBULENCE

Written by
Jonathan Brett

Revisions by
Steven E. de Souza

Additional Revisions by
John Herzfeld

Turbulence Productions, Inc.
5353 Grosvenor Blvd.
Los Angeles, CA 90066
(310) 577-8700
(310) 301-2658 FAX

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Blue - February 8, 1996
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(310) 577-8700 / (310) 301-2658 fax

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YELLOW REVISIONS Feb. 28, 1996

These revisions are for insertion in your script dated February 1, 1996. Please ensure you have all of the following 51 pages...

8, 11, 11A, 13, 21, 21A, 23, 25, 26, 35, 38A, 43, 52, 55, 56, 57, 58, 59, 60,

68, 70, 70A, 71, 74A, 74B, 75, 82D, 90, 90A, 91, 92, 94, 95, 97, 98, 98A,

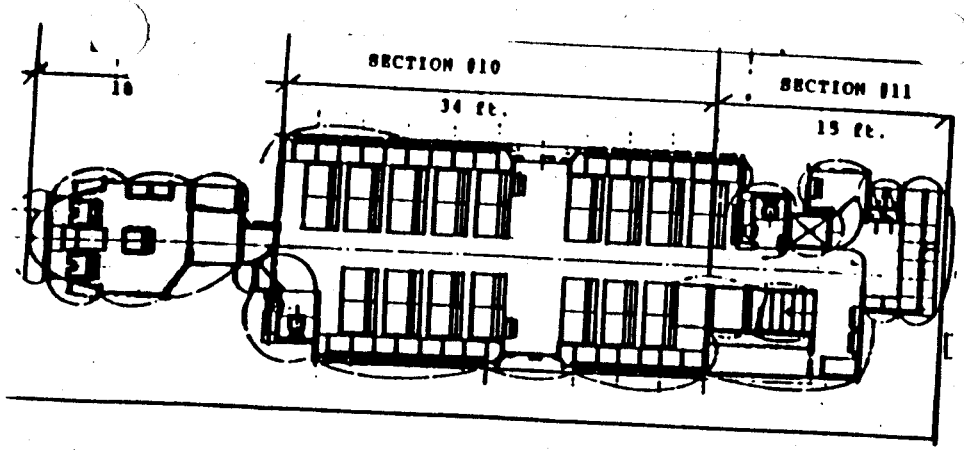
103, 104, 105, 106, 107, 108, 109, 110, 111, 113, 114, 115, 116, 117, 118.

Should you be missing any pages, please contact the production office.

GREEN REVISIONS March 1, 1996

These revisions are for insertion in your script dated February 1, 1996. Please ensure you have all of the following 1 page...

111A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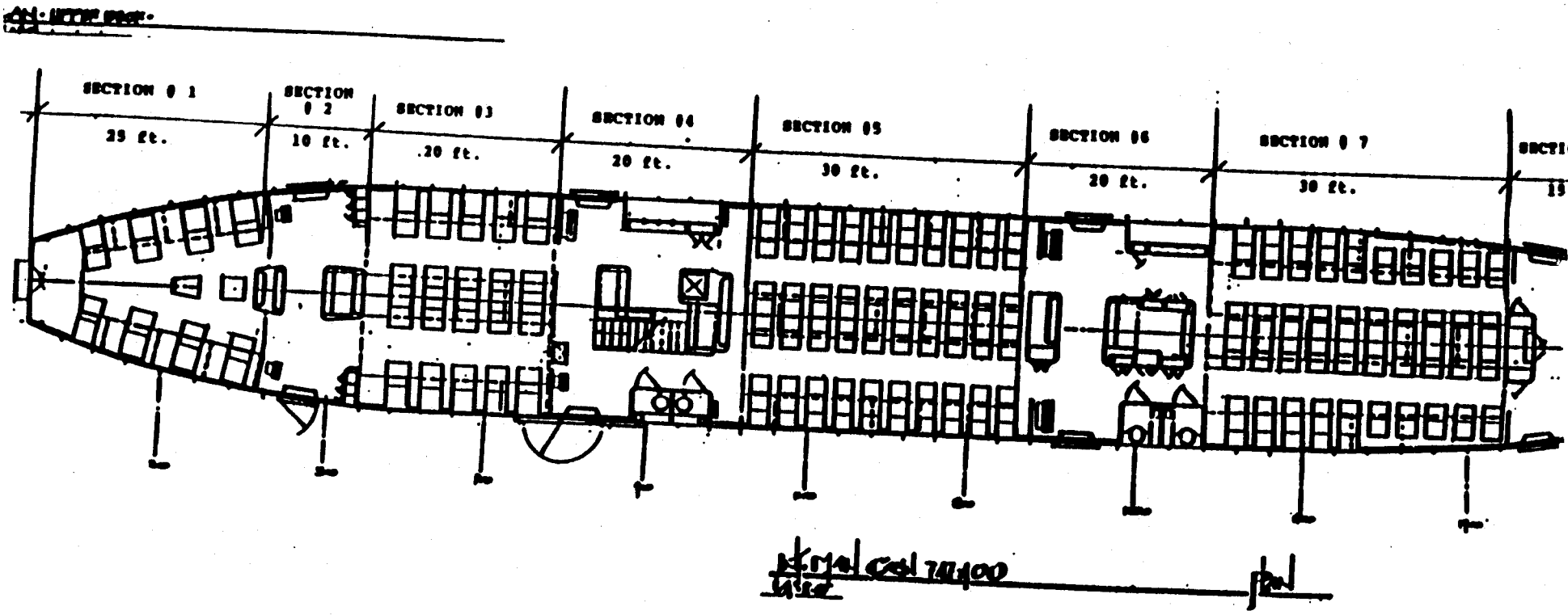
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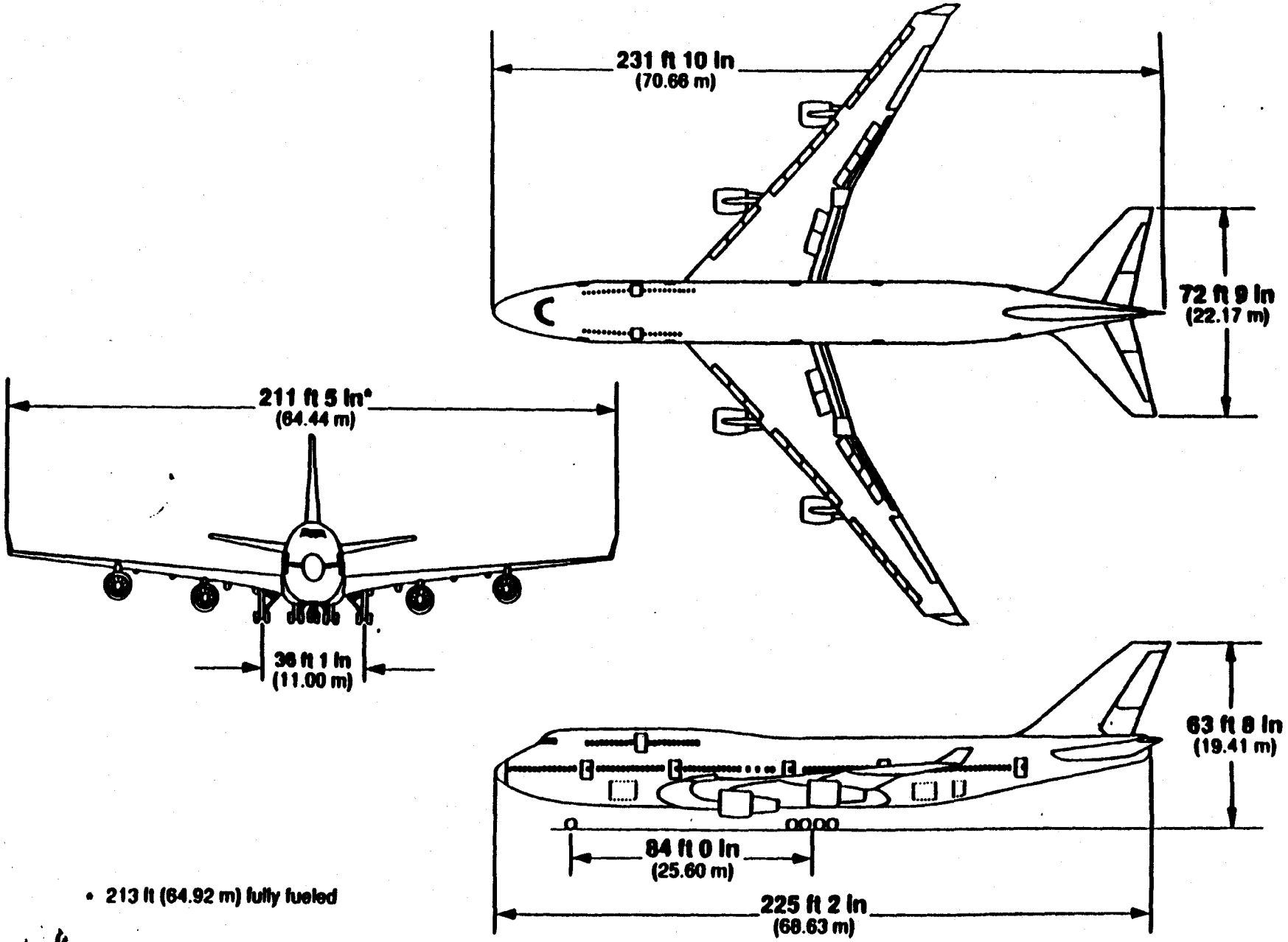

* 213 ft (64.92 m) fully fueled

TURBULENCE

FADE IN:

1 EXT. UPSTATE NEW YORK - SMALL TOWN - DAY 1

The place resembles a Norman Rockwell painting. Christmas lights are up; residents are doing last minute Christmas shopping. There's even an old-style barber shop with a pole out front...a dog tied to it.

CAMERA finds RYAN WEAVER exiting a toy store with a large stuffed koala under one arm. Weaver is tall and easy going; a good looking man with a steady confidence and a friendly smile. He waves good-bye to someone inside the store. As we move towards him, we HEAR MUSIC: "THE LITTLE DRUMMER BOY", drifting through the air courtesy of someone's stereo.

Weaver walks down the icy sidewalk. He picks up a little speed and slides across the ice like a kid - just misses skidding into a SHOPPER carrying Christmas presents.

WEAVER
Oops. Sorry!

The Shopper fights to steady his presents as they almost tumble down. CAMERA stays with the Shopper (FELIX) - moving in on his face as Weaver continues along the icy sidewalk. Felix whispers into his lapel:

FELIX
Got him.

2 INT. UNMARKED SEDAN - SAME TIME 2

Two STATE TROOPERS, STONE and JOHNSON, sit in the front seat of the car. As it pulls down Main Street, Felix is seen in front of the toy store. Further up ahead Weaver is making his way down the sidewalk away from them.

STONE
(into mic)
Lieutenant, you were right. He was in the toy store.
(beat)
And he bought a stuffed animal.

3 INT. HINES' UNMARKED SEDAN - SAME TIME 3

Two FEDERAL AGENTS ride in the front seat of this car. They are WILLIAM HARRIS and MARK PAVONE. They pull up, coming to a stop at the corner. Weaver is coming toward them.

(CONTINUED)

3 CONTINUED: 3

WE HEAR a voice from the back seat.

HINES (O.S.)
He's on his way to see a new girlfriend.

Harris turns, looks toward the voice in the back seat.

HARRIS
How can you be so sure?

HINES (O.S.)
I don't have to see her. I know Weaver.

ALDO HINES

sits up - almost spilling his steaming hot chocolate in his lap. About 50, he's a hardened L.A. detective.

HINES
She's about 5'7" or 5'8", about 125 pounds, blonde, but not the platinum kind, athletic figure, probably a college graduate...definitely well-read.. Weaver likes to talk. And he wants someone who can talk back.

The car pulls out slowly...following a safe distance behind Weaver as we...

CUT TO:

4 INT. TERI HALLORAN'S BATHROOM - DAY 4

Teri fits the description. In her late 20's, she has clean, fresh features that look either wholesome, gamin-like, or sultry. Right now she's in a hurry. She looks at her watch...leans into the mirror and finishes her make-up. We notice she is wearing an exquisite diamond ENGAGEMENT RING on her left hand.

5 BACK TO HINES' CAR 5

as Hines stares out the window - watching Weaver walk down the street.

HINES
There's a significance to that teddy bear. It means that he's in the wooing phase... and murder comes next.

(CONTINUED)

5 CONTINUED: 5

Hines sets his hot chocolate between his knees and takes out his revolver.

HINES
I've spent the last two years of my life just one step behind this son of a bitch. He's a piece of shit. And don't either one of you forget it.

HARRIS
Look Lieutenant, this isn't L.A.. Stay cool.

HINES
I won't shoot him unless it's necessary.

PAVONE
What's your definition of necessary?

HINES
If his hands are anywhere near her throat - I'll blow his head off.

6 INT. TERI'S APARTMENT - DAY 6

Teri comes out of the bathroom brushing her hair. Leans in under a Christmas tree and pulls out three carefully wrapped presents. She sets them on the table beside the sofa. She's ready.

7 EXT. A TWO-STORY HOUSE ON THE EDGE OF TOWN - DAY 7

The snowy front lawn is surrounded by a white picket fence. It's a rooming house. Weaver approaches the front door.

-- CAMERA PANS over to Felix setting his pile of presents on a fire hydrant across the street. He looks over at the unmarked sedan carrying Hines.

The "LITTLE DRUMMER BOY" MUSIC builds to its Bolero-like CLIMAX.

8 INT. TERI'S APARTMENT - DAY 8

Teri takes a bottle of champagne from the refrigerator, gets two glasses from the cupboard, places them on the dining room table.

Candles lit, the table set for an intimate dinner for two, Teri turns off the lights, turns on the MUSIC setting a mood.

We HEAR a knock on the door.

CUT TO:

in Weaver's arms as he enters the apartment of...LAURA - Weaver's new girlfriend. Laura does not fit the description Hines gave. She's not quite as pretty as Teri, and from her frumpy outfit, does not possess enormous self-confidence. She also is Hispanic with long black hair.

WEAVER
Merry Christmas!

Weaver presents the Koala to Laura - a warm smile on his face.

LAURA
Oh, Ryan it's so cute.

WEAVER
I thought you might like it. I'm sorry about not wrapping it.

LAURA
You didn't need to wrap it. I love it...and I love you, Ryan.

WEAVER
Laura, I can't tell you what you mean to me. Meeting you was the best thing that's ever happened to me.

LAURA
It is like a dream, the way you just walked into my life.

Weaver leans in, kisses her. A romantic, tender moment.

Suddenly the FRONT DOOR BURSTS OFF ITS HINGES! Hines charges in first - leveling his gun! Harris, Pavone and Johnson are right behind him.

Hines grabs Weaver - flings him to the floor. He kicks Weaver in the ribs! Again, and again brutally!! Laura screams - shocked. Harris and Pavone rush in and pull Hines off.

HARRIS
That's enough! What's the matter with you?

The MARSHALS restrain Hines. As he regains his composure...

HINES
Alright. Alright. I'm okay. Let me go.

(CONTINUED)

Harris looks over at Laura.

HARRIS
5'-7" and blonde, huh?

Hines looks a little surprised, shakes off Harris and Pavone.

He catches his breath. Crouches down to Weaver, who is in pain.

HINES
(whispering)
Does that hurt? Huh, Weaver?
(beat)
That's your first installment.

LAURA
Ryan...!

HINES
Honey, this is your lucky day. We probably just saved your life.

WEAVER
He's lying. I'm innocent!

Harris yanks Weaver to his feet. Weaver looks at Laura.

Hines suddenly punches Weaver in the stomach. As Weaver doubles over, and as the Federal Agents once again restrain Hines we:

CUT TO:

10 INT. TERI'S APARTMENT - EVENING 10

There is a KNOCK on the door.

TERI
(excited)
Just a second. I'm coming.

She looks quickly in the mirror, playfully places a large Christmas sash across her shoulders, rushes expectantly to the front door. Opening it excitedly...

TERI
Merry Christmas!

10A EXT./INT. TERI'S APARTMENT HALLWAY - EVENING 10A

Teri stands at her door surprised...not the man she was expecting. But RAY, her 60-ish doorman, holding a present with a card.

10A CONTINUED: 10A

TERI
(embarrassed)
Oh, I was expecting Stephen.

RAY
(hesitatingly)
Teri, you look beautiful...
(pause)
Mr. Helfet asked me to give this to you.

A pregnant moment. Silence. Confusion.

TERI
(taking the present)
Where is he?

RAY
He didn't stay.

She looks at the gift, the envelope, and finally at Ray. Bewildered.

TERI
(closing the door)
Thanks Ray.

EXT. TERI'S APARTMENT HALLWAY - EVENING

RAY
Bastard.

CUT TO:

12 EXT. UPSTATE NEW YORK POLICE STATION - NIGHT 12

This station is like the town - small and bucolic. There is an unusual amount of activity going on right now. People rushing everywhere.

13 INT. UPSTATE NEW YORK POLICE OFFICE - NIGHT 13

Hines sits at a borrowed officer's desk complete with a TV. Phone to his ear, he channel surfs through various newscasts, checking every news station for a report on Weaver's arrest.

HINES
The hell with Federal Marshals and procedure. After two years on this case, Captain - I have the right to bring Weaver back!

(CONTINUED)

13 CONTINUED: 13

The CAPTAIN interrupts. We HEAR his voice, but not what he's saying. Hines listens - flipping to another channel - becoming more frustrated with both the news and the Captain.

HINES (CONT'D)
I didn't get out of control, they're exaggerating!
(then)
I didn't beat him, I restrained him!!
(listens)
Captain, captain. There won't be an incident on the plane.
(beat)
Alright, alright. I'm coming back. Come on, don't be such a...

CLICK. Hines has a custom of putting his foot in his mouth and he's just done it again. He looks at the phone, frustrated.

14 INT./EXT. UPSTATE NEW YORK POLICE CELL - NIGHT 14

Harris escorts Hines into the room.

HINES
What, are you my chaperone?

HARRIS
After what happened today, yeah, Lieutenant, I am.

Weaver sits on the edge of a cot - thoughtful. Hines approaches the cell as Weaver stares straight ahead at the wall.

WEAVER
Lieutenant? I didn't realize you'd been promoted. Is that thanks to me?

HINES
I'm going back to L.A.. But I'll be waiting for you on the tarmac. From the moment you set foot in Los Angeles, your ass is mine.

WEAVER
What's the matter, they wouldn't let you ride with me on the plane?

HINES
I don't want to wait around.

Weaver turns - looks up at Hines, shaking his head.

(CONTINUED)

14 CONTINUED:

WEAVER
You're always lying. A little honesty would be good for our relationship right now.
(beat)
How DID you plant that evidence in my car?

HINES
What difference does it make?

WEAVER
How do you live with yourself knowing what you did. How do you face yourself in the mirror every morning?

HINES
I like what I see. I'm proud of getting you off the street.

WEAVER
Is it the fame? That's why you screwed me - you need a big case before you retire? Make some money? Maybe a book deal?

HINES
You're not a big case. You didn't even make the evening news.

WEAVER
So you did watch! It is the fame.
(off Hines' reaction)
That must burn you up. You go through all this - track me across the country - and still you get no respect.

Hines grabs the bars - leaning in - looking down at Weaver.

HINES
No, that's what burns <u>you</u> up, Weaver. That nobody's noticed you. But L.A.'s a tough place for a killer. There's a lot of competition out there. You should've killed a celebrity.

WEAVER
-- I didn't kill anybody.

Weaver looks at Hines. The two men stare at each other - both filled with hatred and we...

CUT TO:

15 EXT. NEW YORK CITY - DAY 15

QUICK CUTS of people caught in the last minute frenzy of shopping, playing, traveling...culminating in -

16 EXT. TERI'S APARTMENT BUILDING (MANHATTAN) - NOON (CHRISTMAS EVE) 16

A van pulls up to the curb in front of the building. There are three uniformed flight attendants in it.

Ray, our doorman, waves to the people in the van. He moves to the intercom and pushes a button. A female voice responds...

TERI (V.O.)
Hello.

RAY
Teri, your van is here.

17 INT. TERI'S APARTMENT - SAME 17

The package from the previous night sits on the dining room table opened, next to an empty champagne bottle. The engagement ring sits in a champagne glass.

The place is a mess. And so is Teri. A day of deep depression and it shows. She glances in the mirror. She's still in a warm-up suit...no uniform, no makeup, no desire to face the world.

RAY
Teri? You there?

TERI
Yea, Ray. I'm here. I'm running a little late. Tell them to go on. I'll meet them at the airport.

18 EXT. TERI'S APARTMENT BUILDING - SAME 18

Ray walks to the van. One of the flight attendants rolls down the window as he comes their way.

RAY
She's running late. She'll meet you there.

19 INT. VAN - SAME 19

ANGLE ON MAGGIE (40's), the senior attendant; BETTY (20's), two years out of training and a bit of a whiner; and CARL (27), acerbic, but warm.

(CONTINUED)

19 CONTINUED: 19

MAGGIE
I'm sure she's going crazy with all the last minute wedding plans.

CARL
I'll bet she doesn't show for the flight.

BETTY
She'll show. No way is she going to miss her last flight. I wish I was getting married so I could retire.

20 EXT. TERI'S APARTMENT BUILDING - DAY 20

Ray watches the van drive away.

FADE OUT:

FADE IN:

21 STORM CLOUDS 21

Dark, billowing and threatening storm clouds -- OVER which the following LEGEND WIPES ACROSS the SCREEN and then DISAPPEARS - similar to that of an airlines' arrival and departure monitor:

Tur.bu.lence n. 1. the quality or state of being turbulent; violent disorder or commotion. 2. irregular motion of the atmosphere, as that indicated by gusts and lulls in the wind.

22 EXT. JFK AIRPORT - INTERNATIONAL ARRIVALS BLDG. - GATE 27 - DAY 22

The following LEGEND WIPES ACROSS the SCREEN, then DISAPPEARS with a CIRCULAR WIPE resembling a radar screen:

KENNEDY AIRPORT N40 38.0 W073 46.3 1:44 PM EST.

The intake of a massive Pratt and Whitney jet turbine engine FILLS the FRAME -- the winter sun glinting off its titanium fan blades, which rotate slowly in the wind.

We PULL BACK to slowly reveal the world's largest commercial airliner, a Trans Continental Airlines' Boeing 747-200 -- 231 feet from nose to tail, sitting on the thinly iced tarmac.

MONTAGE

An AIRLINE MECHANIC is shining a flashlight into the jet intake.

GROUND CREWMEN in Arctic-strength parkas work under the plane's belly using large hoses to run fuel to the wing tanks.

(CONTINUED)

22 CONTINUED: 22

A CATERING TRUCK backs up to the fuselage -- RISING off its chassis on a cherry picker until it reaches an open cabin door where an AIRLINE EMPLOYEE secures it.

A CONVEYOR TRUCK loads large aluminum CARGO CRATES up a conveyor belt into the aircraft's hold.

A CREWMAN in protective clothing and mask stands on a CHERRY PICKER, spraying glycol de-icer over one of the massive wings.

23 INT. UPPER BUSINESS 23

CAPTAIN MATT POWELL, a man in his early 50's, and FIRST OFFICER TED KARY, pull off their coats, hang them in the closet before entering the flight deck. *

24 INT. TRANS CON 47 - BOARDING DOOR/LOWER BUSINESS 24

Christmas MUSIC plays on the P.A. system.

MAGGIE and BETTY arrive, stow their personal belongings. They notice all the Christmas decorations.

MAGGIE
Wow. Somebody really got into the Christmas spirit.

Carl comes up from behind and overhears.

CARL
Two flight crews made a bet over who could do the best decorations. And <u>this</u> was the loser.

BETTY
Why do I always get a Christmas flight? It's because I don't have any seniority, right?

CARL
Come on. Only five passengers, and we get to spend Christmas in L.A..

BETTY
How can they make money flying only five passengers? Why don't they just cancel... *

MAGGIE
Listen up, kids. We're gonna have our hands full. We now have eleven passengers.

(CONTINUED)

CARL
Six more...it's still a bunny hill.

24 CONTINUED: 24

MAGGIE
Oh yeah? Six men. An FAA 214.

Instant NERVOUS REACTION from everyone.

25 EXT. JFK AIRPORT PERIMETER - SIERRA GATE - DAY 25

A MOTORCADE is approaching the airport. The NYPD portion of the motorcade peels off, replaced by Port Authority vehicles at the head and tail of the procession. They bear off the public roadway onto a private road leading to the airstrip. A PORT AUTHORITY COP stands there by a parked vehicle, cradling a shotgun, his breath visible in the cold air.

26 INT. JFK - BOARDING GATE - DAY 26

Teri, in uniform, rushes up to the gate. No people, no activity. Just an AGENT at the counter. Teri looks confused.

TERI
I'm working flight 47. Isn't it leaving from this gate?

AGENT
No. Gate 27. Easier access from the tarmac.

TERI
Why does that matter?

AGENT
A couple of prisoners being transported to Los Angeles.

TERI
Oh, God! That's all I need today.

AGENT
The good news is that they're about the only ones on board. The earlier flight was running late, so we put everyone we could on it.

TERI
I'll take my good news wherever I can get it right now.

Teri heads toward Gate 27.

27 INT. TRANS CON 47 - FLIGHT DECK - DAY 27

A state-of-the-art computerized "glass" two-man cockpit. Captain Powell is serious; no nonsense. First Officer Kary goes through the pre-flight checks.

(CONTINUED)

27 CONTINUED: 27

CAPTAIN POWELL
Estimated flight time to Los Angeles is five hours and 49 minutes. Looks like it's going to get a little bumpy along the way. Radar shows moderate to severe thunderstorms from Illinois to Utah.

FIRST OFFICER KARY
Who are these prisoners we're transporting?

CAPTAIN POWELL
One is a bank robber, the other is The Lonely Hearts Strangler. They shouldn't move prisoners like these on commercial flights.

FIRST OFFICER KARY
Leave it to Uncle Sam to cast a cloud on Christmas.

The Captain unbuckles his seat belt.

CAPTAIN POWELL
I'm going down to meet them. I want to make sure everything is done by the book on this one.

CUT TO:

28 INT. TRANS CON 47 - LOWER BUSINESS GALLEY - DAY 28

Maggie, Betty and Carl are in the galley setting up. Teri rushes aboard. Maggie makes eye contact with Teri while chipping a block of ice with an ice pick. Teri holds up her left hand. Maggie's jaw drops as she notices the missing ring. Teri holds Maggie's eyes for a beat, then drops down, starts to stow her personal belongings. Carl notices the preceding.

CARL
Uh-oh.

BETTY
What?

CARL
(whispers to Betty)
Whatever you do, don't ask her about the wedding.

28 CONTINUED: 28

BETTY
(too loud)
Why? Is something wrong?

Teri looks at Betty, Carl leads her out of the galley.

CARL
(whispering)
I think Stephen might be available.

Betty reacts, Maggie watches Teri angrily stow her belongings.

29 EXT. JFK - GATE 27 - DAY 29

The motorcade arrives, parks below Trans Con 47. The PORT AUTHORITY COPS and OFFICERS move to the van and check the paperwork. TWO MARSHALS, DOUGLAS and ARQUETTE, exit the front and open the rear door. TWO OTHER MARSHALS, GREEN and RIORDAN, emerge with TWO PRISONERS. STUBBS is a bulky long hair with jailhouse tattoos. The other one we've seen before...Ryan Weaver.

30 INT. TRANS CON 47 - AT BOARDING DOOR 30

An elderly couple, THE KRAMERS, are greeted by Carl and Betty, who now both wear Santa hats. Henry, mid-60's, in great shape, tanned and handsome. His wife, Lois, 63, coiffed hair in a designer sweatsuit.

CARL
Welcome on board, folks... You're gonna have the whole place to yourselves. Sit anywhere you want in coach, aisle or window.

MR. KRAMER
(nervous)
At the window I can see how high we are...
(more nervous)
on the aisle I can't!

MRS. KRAMER
(moving off)
Thanks a lot, Santa. He can't decide paper or plastic, let alone this!

Betty giggles, and goes upstairs.

31 INT. BOARDING DOOR 31

Carl checks the boarding pass of a man in his late 20's -- a fashionably hip HOLLYWOOD TYPE talking into a cellular phone.

(CONTINUED)

31 CONTINUED: 31

CARL
Merry Christmas and welcome aboard. You've got First Class all to yourself. Only eleven passengers on the whole plane.

MR. HOLLYWOOD
That's five more than saw my last picture.

32 INT. UPPER BUSINESS CLASS 32

Betty is standing at the top of the stairs as a 30-something, CAREER WOMAN sits down and quickly opens her bag, revealing a LAPTOP, and a jumble of CABLES.

CAREER WOMAN
I need a 28.8 jack immediately after take off. Is that a problem?

BETTY
(unsure)
I don't know. Is a 28.8 jack a wine or a cheese?

The Career Woman groans.

33 INT. ECONOMY CLASS - REAR DOOR 33

Carl opens the rear boarding door.

34 INT. FIRST CLASS GALLEY 34

Teri gulps down a full glass of water, takes a deep breath to compose herself. She turns and is face-to-face with Maggie.

MAGGIE
Teri, I...

TERI
I don't need to hear you say you were right all along. In London you said I was going too fast -

MAGGIE
Hey, at least you didn't do what I did, and marry the wrong guy after a five minute romance.

TERI
You did that?

34 CONTINUED: 34

MAGGIE
Twice. I'm now free of the need to make men happy. But you're still young.
(she gives her a hug)
Now buck up. The right guy's out there somewhere. Who knows? He could show up when you least expect it.

35 INT. REAR PORT ECONOMY DOOR - LOW ANGLE 35

TWO PAIRS of FEET wearing LEG RESTRAINTS step onto the plane from a scissor lift.

CAMERA ADJUSTS. Weaver and Stubbs, handcuffed, are being brought on by the FOUR FEDERAL MARSHALS. Port Authority police remain on the scissor lift behind them.

Captain Powell steps forward to meet them. The team leader, Marty Douglas, hands Captain Powell some paperwork. During the following exchange, Weaver stands patiently and politely. Stubbs is constantly shifting his feet and looking around. A raw nerve, Arquette - the Marshal next to Stubbs - keeps his hand on Stubbs' arm.

DOUGLAS
Good afternoon.

CAPTAIN POWELL
You're late. I specifically requested you be here before the other passengers were on board.

DOUGLAS
I heard this flight was almost empty.
(Beat)
Sorry.

Captain Powell looks down, reading the paperwork.

DOUGLAS (CONT'D)
I believe everything is in order. Four 9 millimeter pistols.

CAPTAIN POWELL
That's it? Four weapons? Nothing else?

DOUGLAS
(hesitatingly)
I do have a...38 back up.

(CONTINUED)

35 CONTINUED: 35

CAPTAIN POWELL
It's not on the manifest. Hand it over.

DOUGLAS
Most pilots don't have a problem with it.

CAPTAIN POWELL
I do. Give it to me.

Douglas reaches down to his ankle, retrieves the pistol. He empties the pistol, pockets the bullets, and reluctantly surrenders his undeclared .38. Captain Powell pockets the pistol and looks over the prisoners. Weaver nods, trying to be friendly. Stubbs stares back at the pilot menacingly.

STUBBS
What are you looking at?

Arquette tightens his grip on Stubbs' arm.- coldly whispering in his ear.

ARQUETTE
Shut up.

Captain Powell throws a look at Arquette, then back to Douglas. He returns the papers.

CAPTAIN POWELL
I don't want them disturbing any passengers.

DOUGLAS
They won't.

Captain Powell turns toward Carl, who is watching.

CAPTAIN POWELL
Is there anyone in lower business?

CARL
No.

CAPTAIN POWELL
(to Douglas)
You just got upgraded.

DOUGLAS
Thank you.

(CONTINUED)

35 CONTINUED: (2) 35

CAPTAIN POWELL
I want the restraints kept on for the entire flight.

ARQUETTE
(holding up the keys)
We weren't planning to take them off.

DOUGLAS
(to Weaver)
Move.

36 INT. ECONOMY/COACH 36

Weaver shuffles down the aisle. Arquette, behind Douglas, pushes Stubbs.

STUBBS
Don't fucking push me, man.

ARQUETTE
Stubbs, any more verbal abuse and I'll gag you.

Maggie and Betty watch Stubbs move past them. Weaver shuffles down the aisle - cheerfully calm. Not a peep from him.

As he passes Teri:

WEAVER
So, what's the movie?

TERI
"It's A Wonderful Life".

WEAVER
Do you remember the name of the song that James Stewart was singing with Donna Reed?

Douglas pushes Weaver on before Teri can answer.

The few passengers watch. Everyone curious. Weaver wears a friendly expression; Stubbs glares at everyone.

37 INT. LOWER BUSINESS 37

Marshals and Prisoners sit in the middle empty section. Stubbs is seated between Arquette and Riordan. Weaver sits between Green and Douglas in the row directly in front of them.

38 INT. LOWER BUSINESS GALLEY 38

Teri, preparing food trays with Betty, peers around the corner at the Prisoners and the Marshals. Weaver is staring at her, almost as if he was waiting for her to look at him.

(CONTINUED)

38 CONTINUED: 38

Maggie, entering, whispers:

MAGGIE
Don't.

Teri turns to Maggie.

TERI
Don't what?

MAGGIE
Make eye contact. These guys are always up to something.

TERI
What did they do?

MAGGIE
The one up front, who likes you, he's a convicted serial killer.

TERI
Are you kidding?

BETTY
No, seriously, this guy killed 5 girls...one of the maintenance crew told me. And, you know what he also said...that some cops, 'cause his cousin's one, don't think Weaver could've done it. *

TERI
He doesn't look like a serial killer.

MAGGIE
You ever see Ted Bundy? What he looked like? He was a real charmer - Mark Harmon played him in the TV movie.

39 INT. FIRST CLASS 39

Carl serves Mr. Hollywood a drink.

40 INT. COACH 40

Betty watches from the Kramers' seats as Arquette goes aft to Coach Toilet. Arquette scans the section as he heads back.

41 INT. COACH TOILET 41

Arquette checks drawers, bins, searches toilet area.

42 INT. COACH 42

KIP - about 15 - dressed in colorful sweats - rolls down the aisle on a skateboard. Teri halts him like a cop.

TERI
Whoa! FAA regulations. No speeding on the plane.
(smiles)
I'll stow it for you.

Kip steps off, flipping the skateboard into his hand. He surrenders it - not very friendly.

TERI
You live in L.A.?

KIP
(not excited about going)
My father does.

He turns and walks away. Teri watches him a beat as we...

CUT TO:

43 INT. COACH TOILET 43

Arquette finishes his search.

44 INT. LOWER BUSINESS 44

Teri and Carl preparing for takeoff.

45 INT. UPPER BUSINESS CLASS 45

The Career Woman has an overflowing briefcase opened on the seat next to her. Betty comes down the aisle.

BETTY
I'm sorry, but you'll have to put all of that away for takeoff.

The Career Woman begins stuffing the briefcase without a word. She doesn't want to be bothered.

46 INT. TRANS CON 47 - FLIGHT DECK - DAY 46

Captain Powell enters with the confiscated .38.

FIRST OFFICER KARY
What's that?

(CONTINUED)

CAPTAIN POWELL
If it's not on the manifest, it's not on the plane. These guys have all seen too many Dirty Harry movies.

The Captain stows the pistol in the aft locker underneath a blanket.

He slides into his seat harnessing up, begins the pre-flight checks.

FIRST OFFICER KARY *
Logbooks.

CAPTAIN POWELL *
Check...

FIRST OFFICER KARY *
... Circuit breakers.

CAPTAIN POWELL *
Normal.

47 EXT. BELLY OF AIRCRAFT - DAY 47

A GROUND CREWMAN is hooking up the push truck to the nose landing gear.

48 INT. TRANS CON 47 - BOARDING DOOR 48

Carl closes the boarding door.

49 INT. TRANS CON 47 - FLIGHT DECK - DAY 49

Captain Powell pulls up the door display on his EICAS screen. A computerized outline of the 747 appears showing all doors closed -- except the boarding door, which goes out now.

FIRST OFFICER KARY *
Doors. *

CAPTAIN POWELL *
Closed. *

FIRST OFFICER KARY *
Cabin preparation. *

CAPTAIN POWELL
Complete. We're all set. Call for push-back. *

49 CONTINUED:

FIRST OFFICER KARY
Trans Con Ground, Trans Con 4-7 heavy ready for push and start from gate 2-7.

TRANS CON CONTROL (V.O.)
Roger, Trans Con 4-7 heavy, you're cleared to push and start --

50 INT. LOWER BUSINESS 50

Teri pulls down the bulkhead VIDEO SCREEN. A perky "flight attendant" on video demonstrates the safety drill set to airline muzak.

VIDEO TAPE
Whenever we fly, wherever we fly, we at Trans Continental take time to ensure your safety...

51 INT. ECONOMY 51

Television screens show demo to empty section.

52 EXT. JFK - GATE 27 - DAY 52

Motorcade vehicles depart. One Port Authority car remains to watch. The massive 747 is being slowly pushed into taxiing position by the push-truck.

53 INT./EXT. JFK TOWER POV - DAY 53

Trans Con 47 tugged from gate, stops, unhooked, moves out.

54 EXT. JFK - GATE 27 - DAY 54

CLOSE ON #1, #2, #3 and #4 engines as each ROARS to life.

A Ground Crewman in padded winter clothing unhooks the push-back truck. The massive 747 now moves forward under its own power.

KENNEDY GROUND CONTROL (V.O.)
Trans Con 4-7 heavy, you're cleared to 3-1 left via the OUTER, HOTEL and ZULU -- your sequence is behind the T.W.A. ten eleven on HOTEL...

FIRST OFFICER KARY (V.O.)
Roger, cleared to 3-1 left -- OUTER, HOTEL and ZULU to follow the T.W.A. ten eleven, Trans Con 4-7 heavy.

55 INT. LOWER BUSINESS 55

VIDEO FLIGHT ATTENDANT (V.O.)
... and in the unlikely event of a landing at sea...

The two prisoners watch the video. Stubbs leers at Teri as she points to the nearest exit. Weaver follows the demonstration respectfully. The perfect passenger. The Marshals pay no attention at all.

(CONTINUED)

55 CONTINUED: 55

VIDEO EMERGENCY DRILL (V.O.)
... this Boeing 747-200 is equipped with ten emergency exits. The cabin crew will now point to the exits nearest you.

56 INT. TRANS CON 47 - FLIGHT DECK - DAY 56

First Officer Kary flicks on his headphone mic.

FIRST OFFICER KARY
Good afternoon and Season's Greetings...

57 INT. COACH 57

The Kramers listen, Kip reads a copy of BODYBOARDER magazine.

58 INT. UPPER BUSINESS CLASS CABIN 58

HOLD ON the Career Woman in business class turning off her laptop computer. She puts it in her briefcase next to her cellular phone, then places it under the seat in front of her.

FIRST OFFICER KARY (V.O.)
... this is your First Officer Ted Kary. We're currently number two for takeoff... *

59 INT. LOWER BUSINESS CLASS CABIN 59

HOLD ON the Marshals and the Prisoners.

60 INT. FIRST CLASS CABIN 60

Mr. Hollywood is still talking on his cellular phone.

CARL
Excuse me, sir... F.A.A. regulations. No cellular phones.

MR. HOLLYWOOD
I have to go, Bianca. They're busting me. Ciao.

FIRST OFFICER KARY (V.O.)
... We'll be making a left turn after takeoff and those of you on the right should have an excellent view of Manhattan and New York Harbor.

61 INT. COACH 61

The Kramers are looking out the left window. Mrs. Kramer is nervously clutching her husband's hand.

TERI
Everything okay?

MR. KRAMER
(nervous)
I hate flying.

TERI
(lowering her voice)
Do it for a living and you'll <u>really</u> hate it.

Mr. Kramer can't help but LAUGH. Teri grins.

TERI (CONT'D)
You'll be fine.

FIRST OFFICER KARY (V.O.)
Flight attendants, doors to automatic -- and cross-check.

Teri heads forward.

62 INT. FIRST CLASS - DOOR #1 62

Carl cross-checks doors.

63 INT. ECONOMY - DOOR #4 63

Betty cross-checks.

FIRST OFFICER KARY (V.O.)
Flight attendants, please be seated for take-off.

64 INT. LOWER BUSINESS GALLEY - DOOR #2 64

Teri turns her door lock to automatic and then cross-checks. Maggie's emergency exit is switched to auto.

65 INT. AIR TRAFFIC CONTROL TOWER (JFK) - DAY 65

KENNEDY GROUND CONTROL
Trans Con 4-7 heavy, position and hold runway 3-1L.

(CONTINUED)

65 CONTINUED: 65

FIRST OFFICER KARY (V.O.)
Roger, position and hold, Trans Con 4-7 heavy.

66 EXT. JFK TAXIWAY - DAY 66

Trans Con 47 taxis along.

67 INT. TRANS CON 47 - FLIGHT DECK - DAY 67

Captain Powell switches on his landing lights, and begins the final pre-takeoff checks, spoken in "rapid-fire".

FIRST OFFICER KARY *
VNAV, LNAV. *

CAPTAIN POWELL *
Armed. *

FIRST OFFICER KARY *
Nacelle Anti Ice. *

CAPTAIN POWELL *
On. *

KENNEDY GROUND CONTROL (V.O.)
Trans Con 4-7 heavy, wind 2-9-0 at 1-2, cleared for take-off.

FIRST OFFICER KARY
Cleared for takeoff, Trans Con 4-7 heavy.

68 EXT. JFK RUNWAY - DAY 68

As Trans Con 47 taxis to runway, stops, awaits takeoff.

69 INT. LOWER BUSINESS - CLOSE ON SEAT BELT SIGN 69

As it flashes twice to signify imminent takeoff to the cabin crew. Teri and Maggie are sitting in jumpseats fastening their seatbelts.

TERI
I hate these icy takeoffs.

MAGGIE
I can take this okay. Even an icy landing. Because you know what's coming. But the one thing I can't stand is -

(CONTINUED)

TERI AND MAGGIE
(in unison)
- frequent flyers.

70 INT. TRANS CON 47 - FLIGHT DECK - DAY 70

Captain Powell pushes the thrust levers and we hear the thunderous ROAR of the Pratt and Whitney ENGINES as the aircraft begins to hurtle down the runway.

CAPTAIN POWELL *
Setting takeoff thrust. *

FIRST OFFICER KARY
Trans Con 4-7 rolling.

CAPTAIN POWELL *
Power is good, we have four stable engines...

71 EXT. RUNWAY - DAY 71

The following LEGEND WIPES ACROSS the SCREEN and then DISAPPEARS:

3:13 PM EASTERN STANDARD TIME

The 747 thunders down the runway TOWARDS and OVER the CAMERA.

72 EXT. JFK - GATE 27 TARMAC - DAY 72

The PORT AUTHORITY COP reports takeoff, exits.

73 INT. LOWER BUSINESS SECTION 73

Teri tightens her harness and gazes out the window.

74 EXT. TERI'S POV 74

Runway falls away.

75 INT. TRANS CON 47 - FLIGHT DECK - DAY 75

Captain Powell and First Officer Kary guide the giant plane aloft.

CAPTAIN POWELL
Gear up.

FIRST OFFICER KARY
Gear coming up.

76 INT. COACH 76

Kramers look delightedly at -

77 EXT. STATUE OF LIBERTY - KRAMERS' POV 77

78 EXT. TRANS CON 47 - DAY 78

A great shot of the 747 banking slowly, climbing above the Statue of Liberty and New York Harbor.

FIRST OFFICER KARY (V.O.)
New York Departure, Trans Con 4-7 heavy with you out of 2 for 5 thousand.

79 INT. TRANS CON 47 - FIRST / LOWER BUSINESS / COACH 79

CLOSE ON A SEAT BELT SIGN -- the sound of a "PING" and the sign is switched off. We TRACK ALONG the aisle, see the Cabin Crew going about their duties.

80 INT. LOWER BUSINESS GALLEY 80

Betty works the elevator, pulls the cabin plan, goes forward.

81 INT. FIRST CLASS 81

Carl fiddles with the Christmas tree, all the while trying to catch the eye of Mr. Hollywood.

82 INT. FIRST CLASS GALLEY 82

Maggie setting up drinks. As Teri enters she takes a coin out of her serving apron.

MAGGIE
I'll flip you for Lower Business.

TERI
That's your section.

MAGGIE
Normally, but today's not a normal day. These prisoners give me the creeps.

TERI
I would've thought you'd take them as a sympathetic gesture.

(CONTINUED)

82 CONTINUED: 82

MAGGIE
You have more patience than I do.

Maggie holds the coin out. As she flips it...

MAGGIE
Heads or tails?

TERI
Heads.

Maggie catches the coin and puts it on the back of her hand. She peeks at it, holds the coin out for Teri to see that she's won.

MAGGIE
It will keep your mind off Stephen.

TERI
Thanks a lot.

83 INT. COACH SECTION 83

Teri and Maggie emerge from the front galley each pushing beverage carts. Maggie reaches Kip.

MAGGIE
What would you like to drink?

KIP
(without looking up)
Heineken.

She gives him a container of MILK.

MAGGIE
Merry Christmas.

84 INT. LOWER BUSINESS 84

Teri moves toward camera, a little nervous as she enters. The marshals look up bored. Stubbs stares at her coldly. Weaver's smile is friendly, charming.

TERI
(to Douglas)
Can I get you something to drink?

DOUGLAS
Orange juice, please.

84 CONTINUED: 84

TERI
(to Weaver)
What would you like?

WEAVER
What do you like?

DOUGLAS
Weaver!

WEAVER
I'll have the complimentary champagne.

DOUGLAS
Like hell you will.

WEAVER
OK, A Bloody Mary.

DOUGLAS
Listen, Weaver -

WEAVER
(quickly)
Hold the vodka, the celery and the tabasco.

TERI
If you wanted a tomato juice, why didn't you say so?

WEAVER
Tomato juice wouldn't have gotten that reaction.

Teri can't help but smile.

WEAVER (CONT'D)
I'll take whatever you like.

TERI
Apple juice.

GREEN
Make that two.

She pours apple juice for Weaver and Green, and moves onto the next row.

84 CONTINUED: (2) 84

ARQUETTE
Coke, please.

Teri serves him, looks at Stubbs. Stubbs is staring straight ahead - not at Teri.

TERI
What would you like?

Stubbs slowly turns his head to Teri.

STUBBS
I'd like to nail you baby.

Teri recoils - shocked by that. Arquete smacks Stubbs.

(CONTINUED)

84 CONTINUED: (3) 84

ARQUETTE
That's two strikes, Stubbs. One more and I will gag you.

STUBBS
You got a short fuse Marshal. And it's gonna be a long flight.

ARQUETTE
(to Teri)
Sorry about that. He won't bother you again.

TERI *
(to Riordan) *
Sir? *

RIORDAN *
Just bring me a coke. *

Teri begins to move down the aisle, hears...

WEAVER
Miss...Buffalo Gals. *

TERI
(turns)
Huh?

WEAVER
That's the song from "It's A Wonderful Life".

Weaver smiles - Teri continues down the aisle.

85 INT. FIRST CLASS GALLEY 85*

Teri comes in. Betty is loading food trays into the microwave.

BETTY
What were they like?

TERI
The one with the tattoos is going to give us a bumpy ride. But the other one...he's not so bad.

BETTY
He's cute. You know, I dated a criminal once.

85 CONTINUED: 85

MAGGIE
(coming in)
Only once?

BETTY
He had a used car lot. They busted him for turning back the odometers.

(CONTINUED)

85 CONTINUED: (2) 85

TERI
How could you trust someone like that?

BETTY
I figured I did the same thing when I told him I was twenty-five.

86 INT. LOWER BUSINESS 86

WEAVER'S APPLE JUICE *

as he sips it and says to Douglas:

WEAVER
She's cute, don't you think?

DOUGLAS
Just your type.

WEAVER
I know it's meaningless to mention but a detective planted the evidence that convicted me.

DOUGLAS
You're innocent.

WEAVER
Just thought I'd mention it.

DOUGLAS
Duly noted.

Weaver looks down at Douglas' left hand. There is no wedding ring.

WEAVER
You're married aren't you, Douglas?

Douglas notices Weaver staring at his left hand.

DOUGLAS
Yeah, but I don't wear rings. I don't like jewelry.

WEAVER
You don't have to defend yourself to me.

Douglas holds Weaver's eyes a beat. Weaver has a way of getting to you.

(CONTINUED)

86 CONTINUED: 86

WEAVER
Was that hard to sell your wife? Not wearing a ring?

DOUGLAS
Weaver - I know you'd like to entertain yourself by engaging me in a "challenging" conversation. But I like to read on a plane.

Douglas pulls out a thick paperback entitled MEDITATION.

WEAVER
It doesn't work. I tried it.

Weaver sips his apple juice and looks at Teri who's drinking an apple juice. Weaver TOASTS her. *

CUT TO:

87 INT. LOWER BUSINESS GALLEY 87

CARL
(talking over Maggie and Betty) *
This kind of thing is tough to accept anytime. But especially during the holidays.

TERI
The crazy thing is - I really loved him. I'm starting to wonder if I'm just a bad judge of character.
(pause)
Hey, what exactly did they say he did - this Strangler?

CARL
Raped and killed five women. A perfect argument for capital punishment.

Teri dips out of the galley to get a beverage off her food tray. She uses the moment to shoot a look back at Weaver, who looks up and nods at her.

88 INT. LOS ANGELES POLICE DEPARTMENT - DAY 88

The place is pretty quiet. Mid-day on Christmas Eve. A few people on phones, plain clothes cops walking here and there.

We find Hines at a desk at the back of the room reading a file.

88 CONTINUED: 88

A DETECTIVE heading toward the men's room, spots Hines and hollers across the room.

(CONTINUED)

88 CONTINUED: 88

DETECTIVE
Hey, Aldo, I watched "Inside Edition" last night, how come you weren't on?

HINES
I don't want publicity, I just want to do my job.

DETECTIVE
Yeah, right.

MARTIN RODRIGUEZ, mid-30's, and Hines' partner for the past five years enters.

RODRIGUEZ
So you didn't give him the message?

HINES
What message?

DETECTIVE
"Hard Copy" called.

HINES
(interested)
They did?

Rodriguez and the other Detective exchange smiles, walk away as Hines goes back to his file.

HINES
(muttering)
Assholes.

The phone RINGS.

HINES (CONT'D)
Hines.
(Beat)
Great. Thanks for letting me know. Don't worry. I'll be there early.

89 EXT. TRANS CON 47 - IN FLIGHT - 4:15 P.M.- LOW SUN 89

A beautiful SUNSET, picture postcard style, plane backlit. It's an airline commercial.

CAMERA ADJUSTS as the plane heads away. On the horizon, the clouds are DARKER.

89 CONTINUED: 89

MAGGIE (V.O)
(over PA)
We have the latest CNN news for your enjoyment followed by our feature film, "It's A Wonderful Life". Now relax, settle back, and enjoy the flight.

90 INT. TRANS CON 47 - FLIGHT DECK - DAY 90

Captain Powell listens to the chatter in his headpiece. Teri comes in.

TERI
Coffee.

FIRST OFFICER KARY
Great. You read my mind.

TERI
After 100,000 miles it's easy. Two sugars, cream.
(to Captain Powell)
Two saccharine, skim milk.

CAPTAIN POWELL
Oh, God. Why do I do this to myself? Am I a masochist?

FIRST OFFICER KARY
A narcissist is more like it. An old one trying to stay fit in a young world.

Captain Powell sips, winces, chugs it.

CAPTAIN POWELL
That's enough insubordination.

Teri laughs.

CAPTAIN POWELL
Hey, you're suppose to stick up for me.

TERI
(looking ahead)
I'm just looking at those clouds, are we heading into rain?

90 CONTINUED: 90

CAPTAIN POWELL
Yeah, we've got heavy storm activity ahead. Three Heavies in front of us reported serious turbulence. We're changing course and altitude to vector around it. May put us ten minutes behind schedule. Better let the passengers know.

TERI
That's an easy order on this flight.

She exits.

91 INT. UPPER BUSINESS CLASS 91

The TCA logo appears on the front screen. CAMERA follows Teri aft toward the stairwell. *

FIRST OFFICER KARY'S (V.O.)
Ladies and Gentlemen, this is the First Officer. We're going to change our heading for about ten or fifteen minutes to avoid a storm front currently in our path.

92 INT. COACH 92

The in-flight entertainment has begun -- CNN Sports plays.

93 INT. LOWER BUSINESS CLASS 93

Douglas reads his book on meditation, Green hands Teri back the menu.

GREEN
I'll have the steak.

DOUGLAS
Me, too.

WEAVER
(aside to Teri)
10-1, one of them has a heart attack before we land.

TERI
What will you have?

WEAVER
What do you recommend?

93 CONTINUED: 93

TERI
The turkey.

WEAVER
If that's what you like, that's what I'll have.

TERI
You got it.
(pause)
But, I'm a vegetarian.

Teri moves on to the next row.

ARQUETTE
Turkey.

RIORDAN
Ditto.

TERI
(to Stubbs)
...And for you?

All wait for Stubbs to answer, afraid what it will be...

STUBBS
I gotta hit the head.

ARQUETTE
(somewhat relieved)
You went before we took off.

STUBBS
I gotta go again.

Teri moves on, not needing to get involved in this. Douglas turns, looks back at Arquette.

ARQUETTE
Let him go in his pants.

WEAVER
C'mon. He's a human being, not an animal.

ARQUETTE
(to Weaver)
Turn around. Mind your own business.
(to Douglas)
It's your call, Marty, but I say no.

93 CONTINUED: (2) 93

Weaver whispers to Douglas:

WEAVER
Give the man his dignity.

Douglas looks at Stubbs. Stubbs scrunches up his face - he's gotta go.

DOUGLAS
You gonna behave yourself?

STUBBS
(rattling his handcuffs)
What am I going to do?

ARQUETTE
(to Douglas)
Don't be soft, Marty.

DOUGLAS
Don't tell me what to do! Al, Steve. Take him. And stay with him. Both of you.

Arquette groans. He rises yanking Stubbs out of his seat, Riordan follows. Weaver - turned around in his seat - notices Maggie and Teri in the galley witnessing this.

WEAVER
Good decision.

DOUGLAS
Shut up!

With Arquette in front and Riordan in back - they escort Stubbs to the rear of the plane.

GREEN
(to Douglas)
You know, I could go too.

DOUGLAS
OK, let's get this over. We might as well all go before dinner.

Douglas rises, so does Green. Weaver stays in his seat.

DOUGLAS
Come on.

93 CONTINUED: (3) 93

WEAVER
Thank you, but I'm already potty trained.

DOUGLAS
You're going to the bathroom. Now.

WEAVER
I'll stay here, thank you.

DOUGLAS
No. We're going. So you're going.

WEAVER
Now, this is getting silly. I assure you, Marshal, when it's time for my bodily functions to kick in, you'll be the second to know.

DOUGLAS
We're disturbing the passengers every time we do this. So we do it now.

WEAVER
What passengers? If we're disturbing the passengers, Lieutenant, it's because you are anal-retentive. *

DOUGLAS
I'm not gonna tell you again. Get up!

The silence is broken by a loud "PING". And the Captain's voice comes over the P.A..

CAPTAIN (V.O.)
This is your Captain. Please return to your seats. We're approaching a bit of rough weather and we may experience some light turbulence.

As Teri walks back to the lower business galley, the plane hits a pocket of turbulence. *

TERI *
(stopping at Douglas) *
That's the Captain's seat belt warning. You all have to go back to your seats. *

DOUGLAS *
We're not done here - *

(CONTINUED)

93 CONTINUED: (4) 93

TERI
From what I could see, nobody had anything to do. Now the seat belt light is on and you ALL must return to your seats.

Douglas exchanges a look with Green who backs up returning to his seat. Weaver sits. Douglas reaches over for Weaver's seatbelt, and straps him in winching his seatbelt tight. Weaver reaches down and unbuckles it. He looks at Douglas. The relationship is beginning to deteriorate.

WEAVER - *

Teri's POV as he smiles at her, silently mouthing "thank you". *

94 INT. LOWER BUSINESS CLASS - SHOOTING TOWARDS COACH 94

Teri and Maggie come out of the business galley, watch...

95 INT. COACH 95

Arquette and Riordan walk Stubbs towards the Handicap Restroom at the rear of the cabin. He shuffles down the aisle, his shackles CLANKING noisily.

95 CONTINUED: 95

Kip is lost in a video game with headphones, but gradually all the adults watch the prisoner being escorted.

96 INT. COACH GALLEY 96

Seeing the passengers REACTIONS, Betty looks over at Carl.

97 EXT. TRANS CON 47 - IN FLIGHT - LOW SUN 97

The plane flies toward an ominous bed of dark clouds.

98 INT. COACH TOILET 98

Arquette leans against the door while Stubbs is pissing. The seatbelt light blinks on.

ARQUETTE
Hurry up.

Stubbs finishes, flushes the toilet, and zips up.

The plane experiences a little turbulence. Both men have to steady themselves in the tiny bathroom.

RIORDAN (V.O.)
(knocking)
Arquette? We've gotta get back to our seats!

ARQUETTE
Be right out.
(to Stubbs)
C'mon.

STUBBS
I want to wash my hands.

ARQUETTE
Hurry up.

FAVORING STUBBS

As the water runs, he slowly REMOVES the metal PLUNGER from the soap dispenser. Underneath the chrome soap nozzle, is FIVE INCHES OF NARROW STEEL TUBING. Stubbs "palms" it, turns off the water.

STUBBS
Can you move? I wanna get a towel.

Arquette starts to shift his weight. Stubbs WHIRLS and STABS the plunger tube INTO HIS HEART. A mist of blood sprays Stubbs' face as he slaps his hand over Arquette's mouth.

101 CONTINUED: 101

WEAVER
I wouldn't think of it. The seatbelt sign is still on. *

DOUGLAS
(to Green)
Stay here.

With his gun in hand, Douglas charges back toward Coach.

102 INT. TRANS CON 47 FLIGHT DECK - LOW SUN 102

Both Pilots REACT to the flashing red emergency light.

FIRST OFFICER KARY
Jesus! What's was that? *

CAPTAIN POWELL
(already unhooking his harness)
I'll check it out. *

Captain Powell opens the flight deck door, exits.

103 INT. COACH CLASS 103

As passengers and cabin crew REACT to the gunfire, Stubbs hobbles towards Coach holding the badly wounded Riordan around the neck. He points the pistol to the Marshal's head.

Maggie whirls towards Teri.

TERI
Everybody down! Everybody DOWN!

Douglas enters, gun raised and aimed.

DOUGLAS
Let him go.

STUBBS
Drop your gun!

Douglas tries to get a bead on Stubbs but he's using Riordan's body as a shield.

STUBBS
Do what I tell you, or I'll kill him.

DOUGLAS
You do and you're a dead man.

103 CONTINUED: 103

STUBBS
I'm already a dead man. But thanks for letting me use the bathroom.

RIORDAN
(terrified)
Marty...I'm sorry.

STUBBS
(smiling)
Oh, this is really touching. You guys wanna hug each other?

Douglas...Maggie...Betty...Carl...The Kramers...Kip...transfixed by this surreal scene.

A small jolt of turbulence unnerves everyone a little more.

104 INT. LOWER BUSINESS CLASS 104

Weaver shuffles back to the action. Green sneaking off ahead of him.

105 INT. COACH CLASS 105

Another sudden jolt of turbulence. This time strong enough to have everyone lose their balance.

Green dives at Stubbs, another SHOT is FIRED as they go down in a struggling heap. More SCREAMS from the passengers as they duck and cover themselves. Mrs. Kramer unbuckles her seat belt, starts to crawl away.

MAGGIE
Stay in your seats! Everyone, stay calm - !

Stubbs and Green stumble through the curtain from Coach into the Coach Galley area. Riordan lies motionless behind. Another wild SHOT goes through three rows of seats.

106 INT. LOWER BUSINESS/COACH 106

As Captain Powell hurries down the stairs and approaches Coach, another SHOT is FIRED. He suddenly stumbles, grabs his chest, and falls to the floor.

Teri SCREAMS.

107 INT. TRANS CON 47 - FLIGHT DECK - LOW SUN 107

Close on an illuminated emergency light on the control panel.

107 CONTINUED: 107

FIRST OFFICER KARY
(on mic)
Cleveland, this is Trans Con 4-7! We have a Code Red disturbance. Gunfire aboard plane, repeat, gunfire on board. Repeat, Code Red disturbance on board.

He leans over, checks the *

AUTOPILOT - CLOSE SHOT

IT IS ILLUMINATED. *

First Officer Kary hits an intercom.

FIRST OFFICER KARY
Flight attendant to the flight deck immediately. Flight attendant to the flight deck.

108 INT. COACH 108

The passengers are huddled under their seats. Stubbs and Green crash back into Coach. Douglas tries to aim, but now Green is visible behind Stubbs. Douglas' gun waves back and forth.

MAGGIE
Stay down! Everybody stay down!

Green gets control of the gun! He punches his arm skyward to break free. Stubbs SMASHES down just in time to change the direction of the SHOT. It goes into -

109 INT. LOWER BUSINESS TOILET 109

- and SMASHES the MIRROR, and punches a quarter-sized HOLE in the cabin.

INSTANTLY a WHIRLWIND of AIR swishes through the hole like water down a drain! The hole's edges CRUMBLE and fold - it's a FOOT ACROSS in a few seconds.

110 INT. TRANS CON 47 - FLIGHT DECK - LOW SUN 110

First Officer Kary unbuckles himself, concerned that no one has answered his call. As he pulls the harness up over his head, the entire PLANE ROCKS LIKE IT HAS HIT A TWENTY FOOT HIGH SPEED BUMP IN THE SKY!

Caught off guard, he is suddenly flung forward, the harness strap becoming a 'hangman's noose'. We HEAR a horrible CRACK, and his body goes limp as he falls onto the control throttles.

111 INT. COACH CLASS 111

ALARMS ring, emergency lights FLASH. Total chaos. Stubbs and Green struggle as debris flies through the cabin.

112 EXT. TRANS CON 47 - LOW SUN 112

The plane goes into a screaming DIVE and a severe bank.

113 INT. COACH - QUICK CUTS 113

As everyone is thrown forward. Carl is smacked hard into a bulkhead. He fights to stay on his feet.

Maggie reacts with a career's worth of reflexes, hangs on to two seats.

Mrs. Kramer, who wanted to crawl under a seat, is FLUNG head over heels into the air. She hits an overhead compartment and the CONTENTS tumble out.

114 INT. BUSINESS STAIRWAY 114

The Career Woman falls down the stairs.

115 INT. LOWER BUSINESS GALLEY/COACH 115

Teri uses seat backs to pull herself toward the open lavatory door. She reaches the door and pushes it SHUT stopping the tornado.

The gun goes off BETWEEN Stubbs and Green. The Marshal's body tumbles to the floor, his gun skittering down the aisle coming to a stop at Weaver's shackled feet. Stubbs grabs a seat back to maintain his balance.

Douglas sees Stubbs now off balance with the gun sideways - REACTS instantly, DIVING on him. At the same moment the Career Woman rolls into Teri, and the two women slide into the struggling men.

116 INT. TRANS CON 47 - FLIGHT DECK - INSTRUMENTS 116

The roll and pitch indicators BEEP and BLINK warnings. The autopilot STRAINS to level off the plane.

117 EXT. TRANS CON 47 - LOW SUN 117

The NOSE slowly comes up. The WINGS stop rocking. The plane levels off.

118 INT. COACH CLASS 118

Everything is ominously silent. The only sound is the air rushing into the breached bathroom. The CNN broadcast continues on the video screens.

There's a confusing mix of arms and legs on the floor. Slowly, very, very slowly, Stubbs and Teri stand up, his gun pressed against her chin. The Career Woman crawls away whimpering, the Kramers huddle together, Mr. Hollywood is almost in tears and Betty and Carl hold hands in the Galley. Douglas shields himself behind a row of seats pointing his gun at Stubbs.

WEAVER takes in the scene.

TERI's eyes dart from Stubbs. To the gun. To Douglas.

DOUGLAS
Drop your gun! Drop it now!

STUBBS
No, Marshal Dillon, you throw down your gun.
(beat)
Drop it or I do her.

Moment's tension...two fingers tighten on two triggers.

VOICE
Stubbs!

It's WEAVER. He moves forward coming from the bathroom. He drops his handcuffs to the floor, his legs are already unshackled. He pockets Arquette's key.

WEAVER
Time out. Side-bar...let her go.

DOUGLAS
Stay out of this, Weaver - !

WEAVER
Let her go.

STUBBS
Why, because she gave you a fucking apple juice?

WEAVER
What can I say? I'm a cheap date. Yeah, Stubbs, you might as well put a bullet in her brain. But before it even comes out the other side, you're going to have five bullets in you.

(CONTINUED)

118 CONTINUED: 118

STUBBS
Bullshit. He won't shoot -

Weaver glances to Douglas. It's almost imperceptible but it's clear to Weaver that he is going to shoot, Teri be damned.

The CNN broadcast continues.

WEAVER
Stubbs, he goes to the pistol range five times a month and shoots cardboard versions of you just for fun! Look at his face Godamn it! He wants to take you out.

STUBBS
But we need a hostage -

WEAVER
Wake up, Stubbs. We got a dozen hostages.

TERI - VERY CLOSE

For a moment she thought Weaver was a hero. Now she's unsure. Meanwhile, Stubbs slowly takes in the truth of the situation.

WEAVER
We already have the upper hand here. Let's not do something stupid and give it back.
(turning)
Douglas. Give me your weapon.

DOUGLAS
Fuck you...get him to drop his.

WEAVER
Stubbs may be a moron, but he is a professional criminal. He'll let her go as soon as you're disarmed.

DOUGLAS
I'm not giving you my gun.

WEAVER
Why not? I have one already.

Douglas looks over his shoulder, startled. Yes, Weaver does have a 9mm pistol tucked into his waistband - it's almost invisible. Now, he rests his hand on it casually.

118 CONTINUED: (2) 118

Douglas looks from the weapon to Riordan's body.

WEAVER
I just didn't see the need to wave it around like an idiot. We seem to have a surplus of idiots on board already. *

The marshal considers his dilemma. Suddenly the equation is changed. Douglas lowers his arm.

NEW ANGLE

Stubbs steps over and grabs Douglas' piece before Weaver has a firm grip on it.

STUBBS
I'll take that, cowboy. See - I am the professional. And you're the amateur.

Stubbs slowly releases Teri, shoves her aside.

DOUGLAS
Listen, Stubbs. You -

Without blinking, Stubbs spins, cracks one of the pistols across Douglas' face. He falls to the floor bleeding.

STUBBS
Not so tough now, are you? Hey! Look at me when I'm talking to you!

WEAVER
Stubbs, let's focus here.

STUBBS
I don't remember anybody putting you in charge.
(back to Douglas)
OK. Let's have a little skydiving exhibition.

Stubbs grabs Douglas by the collar, starts dragging him towards the nearest door.

WEAVER
Stubbs, what are you doing?

STUBBS
This is where this mother fucker gets out.

118 CONTINUED: (3) 118

MAGGIE
Don't touch that door - !

Stubbs waves the gun in Maggie's face.

STUBBS
Siddown!

WEAVER
Stubbs, you can't open that door in flight -

Stubbs whirls on Weaver, gun raised.

STUBBS
Shut up Weaver.
(back to Douglas)
Open the door, asshole. On the count of three. Open it and say "Geronimo".

DOUGLAS
Oh, God, no...please...

STUBBS
Open it!

TERI
(stepping forward)
No, he can't - He's telling you the truth -

Stubbs BACKHANDS her, knocking her to the floor. Then he turns, shoves the gun in Douglas' mouth.

STUBBS
One! Two! Th--

GUNSHOT! Stubbs' expression changes. CAMERA ADJUSTS and we SEE Weaver, arm still outstretched - GUN SMOKING.

Douglas twists and smacks the gun away from his head just as Stubbs FIRES reflexively as he falls onto his face. Douglas howls as the close discharge scorches his cheek.

Just before he keels over, he points his pistol at Douglas and FIRES again.

More SCREAMS from the few passengers in Coach.

Douglas grabs his stomach and doubles over. Stubbs hits the floor - dead.

(CONTINUED)

118 CONTINUED: (4) 118

Maggie rushes over to Douglas, Teri over to Captain Powell followed by Betty and Carl. All start to attend to them. Weaver lowers his smoking pistol, as Betty breaks into tears.

TERI
(hysterical)
He's not breathing! Maggie! Maggie!

Douglas is motionless on the floor, barely breathing. Maggie at his side.

MAGGIE
Someone help me! He's still alive.

Weaver checks Douglas' pulse.

WEAVER
(to Maggie)
He won't be for long unless we can stop that bleeding.
(looking at Captain Powell)
What's the procedure here?

TERI
The copilot will make an emergency landing.

Teri moves to Douglas. All the remaining passengers stare at the bleeding Marshal.

MAGGIE
I'm going to the flight deck.

Maggie starts for the stairs.

WEAVER
No, I'll go.

Dead silence. Teri and Maggie exchange looks.

WEAVER
You get this bleeding stopped.

MAGGIE
Hold on - you're not in charge.

WEAVER
Look, the most important thing you can do right now is try and save this man's life. You're trained for this, I'm not. Let's all work together.
(to Teri)
Give me the flight deck key.
(MORE)

(CONTINUED)

118 CONTINUED: (5) 118

WEAVER (cont'd)

Teri hesitates, takes the flight deck key from her pocket and hands it to Weaver before Maggie can respond.

MAGGIE
Carl, Betty let's get everyone to the back.

They begin to move the passengers towards the rear.

Weaver heads up the stairs to the flight deck. The plane dips a little...it's getting rougher.

119 INT. TRANS CON 47 - FLIGHT DECK - LOW SUN 119

The CONTROL COLUMNS move, eerily, in unison, as the FLIGHT MANAGEMENT COMPUTERS control the flight of the aircraft.

CLOSE ON the autopilot light illuminated.

Weaver enters and spots First Officer Kary slumped across the controls. He unbuckles him, listens to him groan. He's barely breathing.

BROOKS (V.O.)
Trans Con 4-7, please acknowledge on emergency frequency 121.5...repeat...121.5...

Weaver listens to the transmission, then gently lifts the copilot from his seat.

CAMERA PUSHES INTO Weaver's face. Thinking...planning.

120 INT. TRANS CON CRISIS MANAGEMENT CENTER - DAY 120

LAX AIRPORT N33 56 W118 25.9 1:30PM PST

CAMERA MOVES past a GLASS DOOR identifying this place, then explores it for us. We SEE busy technicians monitoring dozens of computer screens... plus several LARGE WALL DISPLAY SCREENS which can be fed from any other source, but which now show all of Trans Con's flights on MAPS of the U.S., Europe, and Asia.

As CAMERA continues moving, a RECORDING gradually cuts through all the other chatter:

FIRST OFFICER KARY
(on tape)
Cleveland, this is Trans Con 4-7! We have a Code Red disturbance. Gunfire
(MORE)

120 CONTINUED: 120

FIRST OFFICER KARY (cont'd)
aboard plane, repeat, gunfire on board. Repeat, Code Red disturbance on board.

RACHEL TAPER (35-ish), the CMC Supervisor, turns ashen, looks at a controller, BROOKS, who remains calm even though his expression shows his concern. Taper addresses a group who study the path of Flight 47 on a large screen on the wall.

TAPER
We've lost all communication with Trans Con 47. The plane took a steep dive right after this recording, but has since levelled off and seems to be steady. It's off the Magenta Line and has missed it's Chicago check-in. We've identified it's current position on the map. Scanners indicate the plane is on autopilot.

The aircraft's "IDENT" (identity) is moving slowly along a PURPLE LINE (AIRWAY) marked "T-47". This AIRWAY is headed directly for Colorado through an OUTER GREEN AREA, followed by an AMBER AREA and ultimately a RED AREA. Every few seconds this small box shifts along its flight path. It's currently over Kansas.

Everyone stares at the radar screen.

BROOKS
They've got major storm activity ahead. If it continues on it's present heading...

TAPER
(to a controller)
Notify the FAA. And get me the FBI.

121 EXT. TRANS CON 47 - DUSK 121

Cruising steadily...

122 INT. LOWER BUSINESS GALLEY/COACH 122*

Weaver descends the stairs. Teri is huddled over Douglas as Weaver gives a sympathetic smile.

WEAVER
How is he?

Teri looks up - shakes her head.

122 CONTINUED: 122

WEAVER (CONT'D)
Too bad.

Teri gently sets Douglas down...and rises.

TERI
What did Ted say?

WEAVER
He bumped his head pretty bad, but he'll be OK. He's got clearance to land, we'll be on the ground in fifteen or twenty minutes.
(beat)
Here's your key.

Weaver returns her key. She slips it into her skirt pocket and notices Weaver seems to be distracted.

TERI
What's the matter?

WEAVER
Huh...? Nothing.

He wanders out of the cabin, into first class. Teri watches, then follows.

123 INT. FIRST CLASS 123

Weaver - lost in thought - sits on an armrest in the aisle.

TERI
...Are you alright?

WEAVER
(looking up)
Yeah, I'm fine.
(laughs)
It's a wonderful life.

He looks away, she watches him for a moment...

TERI
When we land - what happens then...?

123 CONTINUED: 123

WEAVER
I'll be transferred to death row.
(beat)
Then I'll wait...in a little cell...'til however long it takes.
(shakes his head)

Teri realizes he's thinking about his life, and what's left of it.

X *

WEAVER
(looking up)
Are you married?

TERI
I was engaged.

WEAVER
Was engaged? *

TERI
Yeah - he broke it off.

WEAVER
I always wanted to be married. Have a family. And a kid - I always wanted a son.
(beat)
I don't know why I'm doing this to myself.

TERI
Did you...did you do what they say you did?

Weaver shakes his head.

WEAVER
I'm not a killer.

TERI
What you did up here - is save lives... *

WEAVER
That won't mean anything down there. *
(beat)
They'll probably accuse me of orchestrating it.

123 CONTINUED: (2) 123

TERI
Of course it will! *

WEAVER
You don't know the guy that framed me. *

TERI
Who's he?

WEAVER
The guy that framed me.

Weaver looks up at Teri, smiles sadly.

WEAVER
They give you a last meal, but you know what? I think I'm going to ask for a last song. I love music and I'd like to hear one good song before I die. Maybe if I keep a beat in my head it will distract me...as they strap me in...and stick a needle in my arm...and watch me die.

Teri stares at Weaver, his back to her. She takes a step forward; almost by instinct to comfort him. But then stops, looks out the window.

TERI
...Were not descending.

WEAVER
Maybe he hasn't found a good spot yet.

TERI
I'll go up and check. I'll be right down. *

Without turning, Weaver nods...

124 INT. LOWER BUSINESS/STAIRWELL 124

Teri looks back at Weaver...ascends the stairs.

125 INT. FIRST CLASS 125

Weaver stands there for a thoughtful beat, waves, then walks down the aisle.

126 INT. UPPER BUSINESS 126

Teri arrives, looks around. The cabin is dark and eerie. She walks slowly toward the flight deck.

126 CONTINUED: 126

TERI'S POV of the flight deck door. We HEAR a VOICE.

BROOKS (O.S.)
Trans Con 4-7, this is Trans Con Crisis Management Center in Los Angeles. Do you copy?
(beat)
Please respond...if anyone can hear me. Please respond!

Encouraged, she knocks.

TERI
Ted?

No response. Teri knocks again. Still no response. She takes out the flight deck key, unlocks the door, and steps into...

127 INT. TRANS CON 47 - FLIGHT DECK - DUSK 127

The THRUST LEVERS automatically move slightly back and forth to maintain an even air speed.

CLOSE on the NAV DISPLAY SCREEN:

-- a small computer icon in the shape of the aircraft is in the GREEN WEATHER AREA.

Both the pilot and copilot seats are empty.

TERI
(mutters)
Ted...???

On the radio - the VOICE continues to try to transmit.

BROOKS (O.S.)
(wearily)
Trans Con 4-7, if you read, please acknowledge on emergency frequency 121.5...repeat 121.5...

Teri, swallowing nervously moves forward. She looks around at the myriad of switches and lights - no idea on how to communicate on the radio. Her hand reaches for a switch; stops in mid-air. She's almost hit the switch marked 'autopilot'.

TERI
Shit!
(mutters)
What's going on???

127 CONTINUED: 127

BROOKS (V.O.)
Trans Con 4-7, this is Trans Con Crisis Management Center in Los Angeles. Do you copy?
(beat)
Please respond...if anyone can hear me. Please respond!

TERI
(mutters)
I can't! I can't!

Teri exits the flight deck.

128 INT. UPPER BUSINESS 128

Teri moves through the section, looking between the seats. Searching for First Officer Kary, for anybody, anything. She reaches the stairwell and suddenly stops. Struck by an idea. She turns, looking back toward the flight deck.

129 INT. TRANS CON 47 - FLIGHT DECK/CREW BUNK - DUSK 129

Teri cautiously approaches the crew bunk at the back of the Flight Deck. Tentative. Afraid...she reaches out...turns the knob. The door opens.

First Officer Kary is sleeping with a blanket over him; a First Aid kit alongside him.

TERI
Ted...? *

Teri touches him. He's ice cold. Dead.

Teri GASPS...takes a step backwards. Fighting to stay calm, she backs up...

130 INT. UPPER BUSINESS 130

Down the aisle...to the stairs. She stops, hearing Weaver quietly singing...

WEAVER
Desperate Men Do Desperate Things. *

Teri freezes, the color draining from her face as she sees Weaver dragging one of the dead bodies towards first class. She turns, races toward the flight deck and slams the door behind her. Locking it.

131 INT. TRANS CON 47 FLIGHT DECK - DUSK 131

As Teri climbs into the cramped pilot's seat, a slight jolt of turbulence causes her to get her foot stuck on a bank of small switches.

(CONTINUED)

131 CONTINUED: 131

BROOKS (V.O.)
Trans Con 4-7, if you read, please acknowledge on emergency frequency 121.5...repeat 121.5...

As she struggles to unhook her foot, she FLICKS one of the switches accidentally.

132 INT. TRANS CON CRISIS MANAGEMENT CENTER - AFTERNOON 132

CLOSE ON the RADAR SCREEN - the Tower 91 "BLINKS" on the controller's screen - indicating someone has pressed the "IDENT" button.

BROOKS
(excitedly)
Bingo! Someone up there just flashed his "IDENT"...

CAMERA WIDENS. We see that the name tagged FAA rep, LIMATO, has joined the Trans Con team.

BROOKS
Okay! Trans Con 4-7, we got ya, we copy your ident...please contact on emergency frequency 121.5...repeat 121.5...

CLOSE on a badge reading "FBI" and a NAME TAG: SINCLAIR. WIDEN as SPECIAL AGENT SINCLAIR moves forward into the light. He looks rock solid, even belligerent. And...very unhappy.

BROOKS
Trans Con 4-7, if you are reading me, communicate your ident...

SINCLAIR
I thought we had confirmation there was gunfire aboard.

TAPER
(ignoring Sinclair)
Are you positive?

BROOKS
I saw that ident as clear as day. Someone had to have touched that switch. Maybe it's not the pilots. Maybe someone touched the ident not knowing what it was.

132 CONTINUED: 132

SINCLAIR
What do you mean not the pilots? Who the fuck is flying that plane?

TAPER
Right now the plane is on autopilot. Please leave this to us.

BROOKS
Maybe they're trying to communicate with us.

TAPER
Maybe they can hear our broadcasts, but don't know how to work the transmitter to respond.
(pause)
I need a 747-200! Now!! Right now!!

Brooks looks up at the radar screen.

CONTROLLER #2
(reading off the air traffic)
I gotta Delta 767...an American 737...a TWA 1011...a USAir DC-8...wait, wait, wait I got a Federal Express 747...aw hell, it's a 100 not a 200...

TAPER
People! Someone for God's sake give me a 747-200...less than five hundred miles radius of that Trans Con...<u>and now!!</u>

133 EXT. TOWER FLIGHT 91 - DUSK 133*

Establishing.

134 INT. TOWER 91 - FLIGHT DECK - DUSK 134*

CAPTAIN SAMUEL BOWEN. Cool, understated, and reserved, he keeps a photo of his SHEEP DOG taped on his INSTRUMENT PANEL - the love of his life. *

BOWEN
Trans Con 47, if anyone can hear me, press the "IDENT" button on the center console.

135 INT. TRANS CON 47 FLIGHT DECK - DUSK 135

BOWEN (V.O.)
Repeat, find the "IDENT" button on the center console and -

Teri finds the "IDENT" button and pushes it.

136 INT. TRANS CON CRISIS MANAGEMENT CENTER - AFTERNOON 136

CLOSE ON BIG SCREEN where a radar blip marked T-47 BLOOMS.

BROOKS
(ecstatic)
Okay! Trans Con 47, we got ya! We copy your IDENT! Good work Tower 91! *

Our core group is scattered around the room huddled in little groups, but they all move immediately to the board at Brooks' announcement.

BROOKS (CONT'D)
Don't lose her!

BOWEN (V.O.)
Roger that.

137 INT. TRANS CON 47 FLIGHT DECK - DUSK 137

BOWEN (V.O.)
Good show! Now we're going to find the VHF tuning panel. It's six inches forward of the IDENT button. It has two small frequency windows marked 'active' and 'standby'...

Teri moves her right hand forward of the IDENT button up six inches to a small panel where we see two windows marked 'active' and 'standby'.

BOWEN (CONT'D)
The 'active' frequency should read 121.500 -- in red letters. Just under that is a small switch marked 'R/T INT.'

138 INT. TOWER 91 - FLIGHT DECK (UTAH) - DUSK 138*

Bowen is tracing every move on his own controls.

139 INT. TRANS CON 47 - FLIGHT DECK - DUSK 139

BOWEN (CONT'D)
Position your boom mike in front of your mouth. Push the 'R/T' switch forward and keep it there and say your name...then let go of that switch to listen...do it now...

TERI
My name is Teri...Teri Halloran...

140 INT. TOWER 91 - FLIGHT DECK (UTAH) - DUSK 140*

Bowen anxiously picks up a biscuit from a little tray and munches on it.

BOWEN
Very pleased to meet you, Teri. My name is Samuel Bowen. Remember, when you need to say something, push the 'R/T' switch up, hold it and talk. Then release it. Got it?

141 INT. TRANS CON CRISIS MANAGEMENT CENTER (INTERCUT) - AFTERNOON 141

Taper takes the mic.

TAPER
Trans Con 4-7, this is Rachel Taper from the Trans Con Crisis Management Center. Are you a passenger, or...

TERI (V.O.)
I'm a flight attendant based out of New York. My employee number is 100341...

TAPER
We don't need that just yet, Miss Halloran. What is the status of your flight crew?

TERI (V.O.)
Dead. Both are dead! One of the prisoners escaped then there was a shoot out, all the marshals are dead, it's a mess! What do I do?

Sinclair takes the mic.

(CONTINUED)

141 CONTINUED: 141

SINCLAIR
(interrupting)
This is Frank Sinclair with the FBI.
Who exactly is flying the plane?

TERI (V.O.)
(beat)
Nobody. I'm up here alone!

Sinclair exchanges a look with Taper.

SINCLAIR
Where is the rest of the flight crew?

TERI (V.O.)
Down below with him.

SINCLAIR
Who is him?

TERI (V.O.)
The other prisoner - a serial killer!

TAPER
(to herself)
Oh, my God...

TERI (V.O.)
What do I do? Is this plane going to crash?

TAPER
No, it's not going to crash.

TERI
How do you know?

TAPER
Because you're on autopilot.

TERI
Yeah, but aren't we heading into a storm?? Don't we have to land right now?

TAPER
Look Teri, you've got to stay calm. That's the most important thing for you to do at this moment. Stay calm.

141 CONTINUED: (2) 141

TERI
Yeah, ok, I'm calm. Now what??

TAPER
Whatever you do, don't touch the autopilot switch.

TERI
I won't!

TAPER
Now the good news is you're flying the most sophisticated plane ever built...

TERI
(overriding)
OK. Sophisticated. Great. But what if the sophisticated plane flies into an unsophisticated storm?

Sinclair thinks for a beat, then covers his mic - yells to another AGENT.

SINCLAIR
Find the officers that are meeting this plane. And call the Department of Defense.
(back to Teri)
Teri...just stay calm.

141 CONTINUED: (2) 141

TERI (V.O.)
Yeah...calm...that's me.

142 EXT. L.A. POLICE DEPARTMENT - RAMPARTS DIVISION - DUSK 142

Hines and his partner, MARTIN RODRIGUEZ - exit the building - moving toward the parking lot.

RODRIGUEZ
Aldo - can I ask you a question? Internal Affairs has been asking everybody whether we think you planted the evidence...

Hines stops walking. Turns on Rodriquez.

HINES
Yeah, well, what'd you tell them?

RODRIGUEZ
I said no, fuck no! I'd never tell them anything, we're partners. But I'm just curious. Did you plant that teddy bear in Weaver's trunk?

HINES
Did somebody interview you?

RODRIGUEZ
They're askin' alotta guys questions, but I didn't say anything.

HINES
What are you wired, Martin?

RODRIGUEZ
Aldo - this is me. Don't get paranoid.

They're interrupted as the Desk Sergeant yells from the station door:

DESK SERGEANT
Hines - you got a phone call. An emergency.

HINES
Right. I'll call back after lunch.

DESK SERGEANT
It's somebody from the Crisis Center at LAX. Trans Con. They need to talk to you. About Weaver.

(CONTINUED)

142 CONTINUED: 142

Hines looks at Rodriguez.

HINES
Ah, shit!

143 INT. LOWER BUSINESS 143

Weaver stands checking the diagram of the 747 floor plan on the wall. Maggie approaches him. *

MAGGIE *
(to Weaver) *
I'd like you back with the others. *
We're heading into a storm. *

WEAVER
(pulled out of his revery)
What?

Weaver walks towards her. She waits until he passes, then follows behind at a safe distance. Her eyes riveted to the gun in his belt.

143A INT. COACH 143A

They continue to walk.

MAGGIE
And, I'd like to hold onto that gun if you don't mind. *

X *

X *

X *

X *

143A CONTINUED: 143A

Weaver turns, looks at her, continues down the aisle.

WEAVER
You don't like me, do you? We were sitting in your section - but you made Teri wait on us.
(beat)
Didn't you.

MAGGIE
(surprised he knew)
I thought it would get her mind off her problems.

WEAVER
What problems? *

MAGGIE
She just ended a relationship. *

WEAVER
You're smart - you didn't lie to me. You can tell I can tell when someone's lying to me, can't you, Maggie?

MAGGIE
You're sharp, I noticed that.

WEAVER
When? When did you notice? *

Maggie doesn't answer.

WEAVER (CONT'D)
Say it. Don't be afraid.

MAGGIE
The way you persuaded the agents to let the other prisoner go to the bathroom.
(beat)
You were hoping something might develop.

Weaver looks at Maggie - impressed. They enter...

144 INT. ECONOMY 144

The group awaits; both passengers and flight crew.

WEAVER
You know what? Everybody should get *
in the crew cabin where you guys go to *
loaf during the flight. *
(removing his gun)
Round 'em up, Maggie.

MAGGIE
What are you...

WEAVER
(overriding)
What don't you get? Round 'em up, *
Maggie. Just do it! *

Maggie stares at the gun as Weaver herds the group toward the back. Maggie is the last one.

144A INT. ECONOMY/GALLEY/CREW BUNK DOOR 144A*

The group arrives, Weaver pushes Maggie toward a concealed door.

WEAVER
Unlock the door.

Maggie unlocks the door. A stairway leads to the upper crew bunk area; it's close quarters.

CAREER WOMAN *
What's happening? *

MRS. KRAMER *
We can't all fit in there!! *

MR. HOLLYWOOD *
Seriously...I have claustrophobia. *
This isn't going to work for me. *

KIP *
What is this? *

CARL *
(to Weaver) *
Look - we're not... *

Carl takes a step toward Weaver who suddenly pistol whips him! Mrs. Kramer cries out! Her husband holds her back. Weaver gestures towards Carl's body.

(CONTINUED)

144A CONTINUED: 144A

WEAVER
Put him inside.

MAGGIE
OK everybody, let's do what he says and stay calm.

Mr. Hollywood and Betty help Carl up the stairs into the crew quarters. Mr. and Mrs. Kramer, Kip, and the others file in. Maggie doesn't.

144A CONTINUED: (2) 144A

MAGGIE
Look. These people did nothing to hurt you. Why hurt them?

Weaver snatches the key from Maggie, closes the door, locking everyone inside. He pockets the key and turns to Maggie.

WEAVER
Come here. *

145 INT. ECONOMY/COACH 145

Maggie follows Weaver into the Coach galley area.

WEAVER
What's your favorite book?

MAGGIE
- I read Stephen King.

WEAVER
Yeah, you would.

MAGGIE
What does that mean?

Weaver's getting a reaction from Maggie. There's fire in her eyes.

WEAVER
You're alone a lot. You're an * emotionally impoverished human being. * Your relationships never work out * because you're a ballbreaker. You're gettng old...men don't look at you much anymore...not the kind you'd like to look at you...and your plumbing's getting rusty...what do you have to look forward to, Maggie?

MAGGIE
- You're disgusting.

145 CONTINUED: 145

Weaver advances, working himself up. Maggie backs up, banging into the galley. She turns around and sees:

MAGGIE'S POV

The ice pick on the galley counter...

WEAVER

see what Maggie's looking at.

WEAVER
You might be able to get it. Then what? Can you kill? Do you have it in you, Maggie? I started with squirrels and birds.

Weaver takes another step toward her.

WEAVER
Then I went to cats and girls. If you can kill, go for it.

MAGGIE
What did you do with Teri?

WEAVER
It's you, you should be concerned about.

MAGGIE
(nervously)
What are you gonna do to me?

WEAVER
- I don't like you either, Maggie.
(beat)
You rub me the wrong way.

He stares at her, his eyes coldly drill into hers. Maggie suddenly dashes for the icepick and Weaver lunges, grabbing her before she gets it. He grabs her right around the throat. Maggie tries to fight back but Weaver holds on. They struggle in the aisle smashing into the bathroom door. Weaver yanks the door open, pushing Maggie inside. The door slams on the CAMERA.

We HOLD outside. HEARING the violent struggle inside. After a few beats - we CUT INSIDE TO:

146 INT. COACH TOILET 146

Weaver is choking Maggie - strangling her. Her arms flail trying to fight him off but he brutally and viciously strangles her. Her arms go limp.

CUT TO:

147 EXT. TRANS CON 47 - NIGHT 147

The plane flies westward.

The following legend WIPES ACROSS the screen, THEN DISAPPEARS:

PUEBLO, COLORADO N38 17.3 w104 29.8 8:07PM EST *

148 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 148

Teri is in the pilot's seat. All adrenaline. Brooks' VOICE is coming through the radio.

BROOKS (V.O.)
Teri? We've got you on radar down here - you're about 720 miles north east of LAX right now. So we have time to discuss your descent. *

TERI
Discuss my <u>what</u>?

Brooks is interrupted as Taper grabs the mic.

TAPER (V.O.)
Teri, this is Rachel Taper again. Listen to me carefully. We think you might be able to land that plane if Captain Bowen talks you through it.

TERI
Listen, I just learned to drive a stick shift...look, I'm going downstairs to get the senior flight attendant.

Sinclair grabs the mic.

SINCLAIR
No! Stay where you are!

TERI
Why??

TAPER
We need you to program the autopilot so that it can vector you around the storm front ahead. You've got a Level 7 storm.

(CONTINUED)

148 CONTINUED: 148

TERI *
A level 7 storm? That's a 7 on a *
scale from 1 to 10? *

TAPER *
No, Teri. That's a 7 on a scale from *
1 to 7. *

TERI *
Look, I've gotta get Maggie up here. *
She can handle this better than me! *

Teri turns to go. *

(CONTINUED)

148 CONTINUED: (2) 148

SINCLAIR (V.O.)
No! You can't leave the flight deck!

149 INT. COACH CLASS 149

CLOSE ON the airphone on the wall. A hand grabs it. A credit card is slid through the slot and the card is approved. CAMERA PANS up to Weaver. He's standing over Douglas' body. He used Douglas' card to make the call. He dials 411.

WEAVER
Los Angeles Police Department, please.
Ramparts Division.

150 INT. LAX - TRANS CON TERMINAL - NIGHT 150

Hines is hurrying through the terminal with Rodriguez. Rodriguez's cellular phone rings, he pulls it out.

RODRIGUEZ
Rodriguez, here.
(listens)
They're transferring a call for you.

Rodriguez hands the phone to Hines.

HINES
Hines.

We INTERCUT Weaver holding the airphone pacing in the empty plane.

WEAVER
You mean Lieutenant Hines?

HINES
Weaver? What's going on up there?

WEAVER
It wasn't a pretty scene. The other prisoner escaped and killed the marshals, and then I shot him.
(beat)
Hines?

150 CONTINUED: 150

HINES
I heard you.

WEAVER
You don't believe me?

HINES
(carefully)
...where's the pilot?

WEAVER
Dead. Both of them.
(beat)
So who's in control up here? Yep. Me.

Dead silence.

HINES
(stops in his tracks)
Ryan...you want to...?

WEAVER
Now I'm Ryan - not Weaver - that's an improvement.

HINES
You want to negotiate?

WEAVER
Negotiate? No. I want to crash this plane.

HINES
If you land...

WEAVER
Land? Did you hear me Hines? The pilots are dead. THERE'S NOBODY FLYING THIS PLANE!

Hines doesn't answer, his mind reeling.

WEAVER (CONT'D)
What would we talk about? A new trial? About you admitting you planted evidence?
(beat)
Aha! Aldo has no response.

Hines and Rodriguez pass through security and enter the Crisis Management Center.

151 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 151

The room is now a behive of activity.

Rodriquez runs ahead alerting everyone who Hines is talking to.

HINES
Maybe you'd like to talk to somebody else. The FBI is here -

WEAVER
I don't want to talk to them. I want to talk to you.
(beat)
Where are you?

HINES
I'm at LAX.

WEAVER
(laughs)
Oh, you're the authority on me, huh? What did you tell them I'm going to do next?

HINES
What <u>are</u> you going to do next?

WEAVER
You're not listening to me Hines.

HINES
Look, you don't want to talk to me, that's fine. Why don't you talk to one of these FBI agents.

WEAVER
Are you fucking listening to me? I'm 35,000 feet in the air, WITH NO FUCKING PILOTS. And even if I could get down, what would I have to look forward to? Twenty guns in my fucking face, carted away to sit in a cell and wait for the needle. No, Hines. I'm smarter than that. I'm smarter than <u>you</u>! We know that because you couldn't get me without cheating! You fucking cops can't do anything without cheating.

(CONTINUED)

151 CONTINUED: 151

HINES
Well we got you, didn't we!!

WEAVER
(exploding)
No you didn't fucking get me!

X

HINES
(regretting his outburst)
Alright - calm down -

WEAVER
(overriding)
No. Now I'm mad. You got me mad and you know what - I'm going to take it out on somebody! And her blood will be on your hands, Lieutenant, and that's how you'll get famous! 'Cause I'll make you famous! So wear something bright when you're standing on that tarmac, 'cause I'm gqing to crash this plane right on your fucking head!

151 CONTINUED: (2) 151

Weaver disconnects.

HINES

Standing there. The dial tone booms in the room. Fear grips the Lieutenant. Did he provoke Weaver? Is the entire plane of passengers going to die because of him?

TERI (V.O.)
Hello? What's happening? Are you still there?

Everyone looks toward the radio. As does Hines. Is this the voice of the woman Weaver's on his way to kill?

151A INT. UPPER/LOWER BUSINESS STAIRWELL 151A

Weaver goes upstairs toward the flight deck.

152 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 152

152 CONTINUED: 152

Teri waits for a response. There's a knock at the door. She turns.

X *

X *

WEAVER (O.S.)
Teri...Maggie's hurt. *

TERI
- What?? *

WEAVER
She fell during that turbulence and *
bashed her head pretty bad. *

TAPER (V.O.)
Teri, we're going to patch you through *
to Captain Bowen. You've got to
change your course.

WEAVER
Teri - you hear me? *

TERI
(whispers)
My friend - the senior flight *
attendant - she's hurt. *

HINES
He's lying! Teri, my name is *
Lieutenant Hines. I'm the detective *
that arrested Weaver. You cannot *
trust him! *

WEAVER
Look, Teri, if you don't want to come
down just hand me the first aid kit.
I've got to stop the bleeding. I left *
it next to the copilot. *

HINES *
Don't open the door, Teri!

Teri stares at the door- biting her lip. Torn and confused.

TERI
Why didn't you tell me the copilot was *
dead?

152 CONTINUED: (2) 152

WEAVER (O.S.)
He's dead?

TERI
You knew he was dead!!

WEAVER
He was still breathing when I put him in the bunk...I did everything I could...
(thinking)
- Remember when you asked me if I was distracted earlier? I was trying to find a way to tell you how bad he was.

TAPER (V.O.)
Teri - please respond - we want to patch you through to Captain Bowen. You must program the autopilot. Teri...are you there? Please respond??

TERI
(listening only to Weaver)
You told me we were landing!

WEAVER
'Cause I didn't want to upset you - we'd been through enough. OK, I'm sorry I lied...

TAPER
Whatever you do don't open the door!

WEAVER
OK - Maggie's hurt, I'll do what I can for her. Hey, she's your friend not mine...let her bleed.
(pause)
Rolling Stones. 1969.

Taper listens to Weaver walk away singing...

WEAVER
You Can't Always Get What You Want..

Teri climbs out of the pilot seat. Moves to the door, pressing her ear to it.

Nothing...no sound. Teri stands in the flight deck torn. She knows she should stay there but what if Maggie is hurt? And needs Teri? Teri looks back at the radio - pushes the 'R/T'switch.

(CONTINUED)

WEAVER (O.S.)
He's dead?

TERI
You knew he was dead!!

WEAVER
He was still breathing when I put him in the bunk...I did everything I could...
(thinking)
- Remember when you asked me if I was distracted earlier? I was trying to find a way to tell you how bad he was.

TAPER (V.O.)
Teri - please respond - we want to patch you through to Captain Bowen. You must program the autopilot. Teri...are you there? Please respond??

TERI
(listening only to Weaver)
You told me we were landing!

WEAVER
'Cause I didn't want to upset you - we'd been through enough. OK, I'm sorry I lied...

HINES (V.O.)
Whatever you do don't open the door!

WEAVER
OK - Maggie's hurt, I'll do what I can for her. Hey, she's your friend not mine...let her bleed.
(pause)
Rolling Stones. 1969.

Teri listens to Weaver walk away singing...

WEAVER
Desperate Men Do Desperate Things.

Teri climbs out of the pilot seat. Moves to the door, pressing her ear to it.

Nothing...no sound. Teri stands in the flight deck torn. She knows she should stay there but what if Maggie is hurt? And needs Teri? Teri looks back at the radio - pushes the 'R/T'switch.

152 CONTINUED: (3) 152

TERI
Is the lieutenant there?

HINES
Right here.

TERI
What were these girls like he was accused of strangling.

HINES
(overriding)
Not accused of. Convicted of. I don't care how charming you think he is. He's a killer!

TERI
How do I deal with him?

HINES
Stay innocent. He kills girls who have been around, you know what I mean?

Hines waits for an answer but there is none...

Teri has exited the flight deck carrying the medical kit. *

153 TERI'S POV 153

It's empty...

154 INT. UPPER BUSINESS 154

As Teri enters, looks around, and continues down the aisle to the stairway.

155 INT. UPPER BUSINESS STAIRWAY 155

as she cautiously descends the stairs to Lower Business.

156 INT. LOWER BUSINESS 156

As she enters, nobody; nothing.

Teri's bewildered. Where did everybody go? Suddenly the lights are dimmed. "It's A Wonderful Life" begins playing on all the individual seatback video monitors.

Teri steadies herself as the plane moves into heavier turbulence.

Teri moves back toward the front of the plane. Through Business and into First Class. She's rattled. This is really spooky.

157 INT. FIRST CLASS 157

Teri starts up the aisle. A hand flops over an armrest and into the aisle. Teri SCREAMS - then realizes the hand belongs to Douglas. He's been strapped into a first class seat. And Riordan is strapped in next to him. And Green on the other side of Riordan. Captain Powell is strapped in behind the three. All have been positioned as if they are still alive. A magazine * has been placed in Green's hands, a drink in Riordan's and in Douglas' mouth an unlit cigarette. Captain Powell wears a * stereo headset. Teri recoils in horror as we...

CUT TO:

158 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 158

The group is huddled around the radar screen. Brooks is broadcasting:

BROOKS
Teri...this is Trans Con Crisis Management Center! Please respond!

HINES
She left the flight deck. Goddamnit!

TAPER
(to Brooks)
How soon before she reaches the storm front?

SINCLAIR
(to Limato)
What's procedure in a situation like this?

(CONTINUED)

158 CONTINUED: 158

LIMATO
I don't think there's ever been a situation quite like this.

HINES
If we were handling this, we'd put the fewest number of lives in jeopardy.

SINCLAIR
Meaning? *

HINES
Just what I said. Here's who you're dealing with. *
(rapid-fire to everyone)
Male caucasian - thirty-five, well educated - raised by an aunt who mysteriously disappeared when he was 16 - has raped and strangled 5 women, escaped San Quentin two years ago, was finally recaptured two days ago, and was being transported to California by four of <u>your</u> marshals when all this happened. * * * *

SINCLAIR
We already have a comprehensive interfax profile on him, thanks lieutenant.

LIMATO
Guys, let's focus on the problem with the plane. We just can't let it crash into downtown Los Angeles. * *

BROOKS
It's got enough fuel to take it well beyond our coastline.

TAPER
(looking at radar screen)
Listen, we're talking about a level 7 storm ahead. There's a good chance everything else will be a moot point in a few minutes.

Nerves are getting frazzled. Everyone's getting tense.

BROOKS
(looking at the radar screen)
...they're about to enter the eye of the storm!

159 EXT. TRANS CON 47 - 35,000 FEET - NIGHT 159

The massive 747 is lit up by countless lightning strikes. RAIN POUNDS across its wings which are being stretched up and down by the turbulence.

160 CLOSE ON ONE ENGINE 160

Which labors under the heavy weather, accelerating, then decelerating. The flight management computers try to adjust to the storm, as we -

CUT TO:

161 INT. LOWER BUSINESS CLASS 161

as the storm RAGES outside. Teri comes back from First Class, walking up the aisle, steadies herself on the seatbacks moving past the video monitors playing "It's a Wonderful Life" ("Buffalo Gals" sequence). She continues on into...

162 INT. COACH 162

Coach is also empty. The plane starts to seriously rock and roll, Teri staggers on into...

163 INT. ECONOMY 163

Teri looks around - this section is totally empty too! Then the SOUND of a "PING". Teri turns, looking across the plane. It was a call button. A hand rises up behind a row of seats. Weaver sits up.

WEAVER
Miss...? Will this storm delay our arrival?

Weaver looks out the window.

WEAVER (CONT'D)
Man, this is not looking good, is it?

Weaver rises out of his seat.

TERI
- W-where is everyone?

WEAVER
I don't know. I was wondering the same thing myself. It's kinda creepy, isn't it? *
(beat) *
Sit down. *

TERI
Why?

WEAVER
Well, I'd like us to get to know each other. What's your favorite movie?

TERI
(befuddled)
My favorite movie???

WEAVER
Don't answer a question with a question - only stupid people do that and you're obviously a very bright woman.

TERI
- Gone With the Wind.

WEAVER
And your favorite book?

TERI
(laughs nervously)
What is this, a test?

WEAVER
Kind of.

Teri tries to go - Weaver blocks her path.

WEAVER
Tell me your favorite book?

TERI
Gone With the Wind.

WEAVER
Ah, you're a romantic. A romantic vegetarian. Do you like animals? Did you have a pet when you were growing up?

(CONTINUED)

CONTINUED:

TERI
Yeah, I had a Dachshund, but...

WEAVER
(interrupting)
Why a Dachshund?

TERI
'Cause my father liked them. And they're good with kids.

WEAVER
Did you like your father?

TERI
Why...?

Teri looks up at Weaver - there's a bizarre look in his eyes. He really wants to know the answer.

TERI
Yeah - we got along great.

WEAVER
Is he still alive?

TERI
Yes.

WEAVER
Okay, you're a condemned inmate waiting for execution. What five albums would you listen to in your cell?

TERI
On your last day?

WEAVER
Yes.

TERI
I don't think I'd be in the mood for music.

WEAVER
I don't think you'd know what you'd be in the mood for...until that moment.
(beat)
What would you spend your last moments doing?

CONTINUED: (2)

TERI
I guess I'd want to see my family, and my friends. *

WEAVER
What if they couldn't be there? *

TERI
I guess I'd want to make it right with God. *

WEAVER
What if you didn't believe in God? *

TERI
I do believe in God. *

WEAVER
So you wouldn't want sex, huh? Your last day alive you wouldn't want to have sex? *

TERI
Why don't you tell me where Maggie is? *

WEAVER
How old were you when you first had sex?

That came out of nowhere. *

TERI
I'm not gonna answer that. That's personal. *

WEAVER
So is murder. I want an answer.

TERI
Where's Maggie? *

WEAVER
Look, don't get adverserial. *

Weaver leans down, stares into Teri's eyes...Hines' background information on Weaver ringing in her ears. *

TERI
I haven't had many partners. *

Weaver smiles. His interest, piqued. *

CONTINUED: (3)

WEAVER
(turned on)
Really?

Teri is surprised by his reaction.

WEAVER (CONT'D)
How old were you when you first had sex?

There's a long, quiet, eerie moment.

TERI
...I was eighteen and a half.

WEAVER
Did you suck him?

Teri looks at Weaver.

TERI
(beat)
...Yes.

Weaver absorbs that information, then seemingly disinterested:

WEAVER
Maggie's in the bathroom.

TERI
In the bathroom?

WEAVER
That's the last place I saw her.

Teri looks over at -

TERI'S POV

the bathroom door. She slowly approaches it.

WEAVER

watches, a sparkle in his eyes. Did he know where she was coming from when she answered his questions? Maybe she didn't fool him.

TERI

looking back at Weaver.

Weaver makes a gesture: "go on, open it."

CONTINUED: (4)

Teri reaches for the handle.

TERI
...Maggie.

Teri opens the door. Arquette, dead, slumps out. Teri jumps back - looks at Weaver.

WEAVER
The other one.

Teri turns toward the opposite bathroom...reaches for the handle and opens the door. The bathroom is empty.

WEAVER
I'm sorry, must be the other bathroom, up front.

Teri moves up the aisle when LIGHTNING EXPLODES outside! The cabin lights flicker, the video screens flicker; then everything * goes off. Suddenly it's dark. The lights flicker on and Weaver * is suddenly in front of Teri! She heads back the other way as more LIGHTNING FLASHES - THUNDER CLAPS as rain pelts the windows.

164 INT. TRANS CON 47 - FLIGHT DECK - CLOSE-UP ON PFD DISPLAY SCREEN - NIGHT 164

The artificial horizon shows the aircraft return to an even balance... and then, with a sickening METALLIC CREAKING sound, begins to roll over in the opposite direction to a similarly steep -60 degree angle... then the nose begins to pitch down at a steep -30 degree angle.

165 EXT. TRANS CON 47 - NIGHT 165

The nose pitches downward.

166 INT. ECONOMY/COACH 166

Teri is thrown down the aisle, literally tumbling down towards lower business. Weaver - out of control behind her...

167 INT. LOWER BUSINESS GALLEY 167

as Teri is hurled into the galley trying to stop her momentum by grabbing onto anything...but it's impossible ...Weaver's coming up right behind her...

WEAVER
ROCK AND ROLL! HOOTCHIE COO!

Weaver loses his balance and tumbles toward Teri knocking her over. He continues rolling forward like a bowling ball.

168 EXT. TRANS CON 47 - NIGHT 168

Nose pitches up violently. The plane is caught in the vortex of the STORM. LIGHTNING FLASHES all around.

169 INT. LOWER BUSINESS GALLEY/COACH 169

Teri - getting to her feet - looks up as Weaver comes hurdling back toward her. Just before his body crashes into hers, the aircraft rolls to the left - to an extreme degree - 60 to 70 degrees.

Teri is smashed against a window on the left side of the cabin...

Another sickening METALLIC GROAN as the AIRCRAFT seems to be on the verge of turning over onto its back.

Teri is trying to reach the stairway - held there by the enormous G forces, as loose items from the galley slam into her. Cutlery, pots, and luggage fly through the cabin. Overhead compartments fly open; everything that isn't nailed down flies through the cabin.

TERI
(reaching the stairway)
No... no. Please, God... please!!

Teri looks over as a body slams onto her. She SCREAMS - pushing the dead Stubbs aside!

(CONTINUED)

169 CONTINUED: 169

Teri heads up the stairway.

170 EXT. TRANS CON 47 - NIGHT 170

The sickening sound of METALLIC STRETCHING and GROANING as the massive AIRFRAME is being gradually pushed up onto its side, at right angles to the ground -- like an old four-master galleon about to capsize in a stormy sea.

171 INT. LOWER BUSINESS CLASS 171

There is a momentary pause as if the huge craft is fighting for its life not to be flipped over onto its back.

Teri clutching onto the stair rail, trying to climb up as the aircraft begins to move through 90 degrees -

Weaver is pinned down under a food cart - grabs a bottle of champagne, takes a drink.

172 EXT. TRANS CON 47 - NIGHT 172

The PLANE ROCKS VIOLENTLY. Flips COMPLETELY OVER.

173 INT. TRANS CON 47 - FIRST CLASS 173

The bodies of the Marshals hang upside down from their seats. Loose bullets spill out of Douglas' pockets.

174 INT. UPPER BUSINESS CLASS 174

HOLD ON Teri as the aircraft begins to flip over onto its back, and the cabin rotates until it has turned upside down.

Everything and anything loose in the cabin -- crockery, cutlery, food carts, carry-on luggage, oxygen masks drop...and Teri slams into the upper deck.

175 INT. UPPER BUSINESS CLASS 175

The FOOD CART that was trapping Weaver CRASHES down the inverted staircase and onto the ceiling of the upper deck -

Weaver slams into the "ceiling" next to Teri.

WEAVER
We can't keep meeting like this.

Spread-eagled on the inverted ceiling, Weaver looks along the ceiling and sees Teri, terrified, also lying spread-eagled, staring straight at him.

(CONTINUED)

175 CONTINUED: 175

He grins at her and begins to slowly crawl towards her.

176 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 176

THROUGH the flight deck windshield the moonlit sky is now at the bottom of the windshield. We are experiencing "inverted flight."

The aircraft begins to nose up and enters a steep dive towards the ground.

Both control columns begin to "sticker-shake" -- signifying the aircraft is about to stall.

More lightning flashes across the windshield.

VARIOUS OTHER ALARM GONGS and HORNS are now sounding throughout the flight deck to signify that the aircraft is being pushed way beyond its flight tolerances.

177 INT. UPPER BUSINESS 177

Weaver edging his way towards Teri -- both still lying on the ceiling.

WEAVER
I've gotta hand it to you, Teri. You are one exciting first date.

He stretches out his hand, trying to touch her.

178 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 178

As we FALL INTO a STEEP DIVE, the flight management computers "re-group" and begin to battle for survival.

We hear the SCREAM of the ENGINES, as the THRUST LEVERS are AUTOMATICALLY PUSHED UP to their MAXIMUM POWER positions to avoid a stall and secure level flight -- upside down!

Then the control wheels shoot across to the right, and the giant aircraft begins to slowly right itself like an overturned turtle.

179 EXT. TRANS CON 47 - WINGS - NIGHT 179

On both wings as the extreme stresses and G forces, caused by the aircraft attempting to turn itself back over, begin to rip and warp the trailing edge flaps out of shape.

180 INT. UPPER BUSINESS 180

Teri and Weaver are still lying on the ceiling - Weaver has reached her and is touching her leg, as the aircraft rotates back around -

WEAVER
This is the last time I fly this airline!

181 EXT. TRANS CON 47 - NIGHT 181

The aircraft "standing" on its wing.

182 INT. UPPER BUSINESS 182

The aircraft makes it's final rotation. Everything including Teri and Weaver are slammed from the window panels to the floor like laundry in a tumble dryer - debris is ankle deep on the floor.

The turbulence is still extreme, but they can at least get to their feet by holding on now.

Weaver, about 12-15 feet away, stops. *

He and Teri look at each other; laugh nervously...they survived! *

WEAVER *
Fucking amazing, wouldn't you say? *
(indicating her forehead) *
Are you OK? *

She's scratched. Weaver bends down, picks up a box of napkins, * pulls one out. *

WEAVER (CONT'D) *
Here... *

She cautiously takes it, holds it to her forehead. *

He takes a step toward her. She backs up the same distance. *

WEAVER (CONT'D)
Not having much luck with men lately, are you?

TERI
Please, I'll do anything. Help me try and get this plane on the ground.

(CONTINUED)

182 CONTINUED: 182

WEAVER
But I don't want to land. I'm only a free man until we land.

TERI
Do you want to crash? What about everyone else? I know you have them somewhere.

WEAVER
I don't want to talk about them.

Weaver suddenly smiles - big broad happy grin.

TERI
- What's so funny?

WEAVER
You just make me smile. I like you, I really like you.

TERI
Then help me try and land.

WEAVER
Now don't get redundant. Let's enjoy our time together. This ship has just so much fuel. Maybe we'd make halfway to Hawaii before we went down. Kind of romantic isn't it...

TERI
No. I'd say it's a turn off.

WEAVER
Well I didn't like Gone With The Wind. I guess it's all subjective.

He takes a step towards her - she backs up. Teri measures Weaver, gets an idea.

TERI
You don't have to force yourself on me. You can have me. If you help me try and land. And let everybody live.

WEAVER
I spare everyone and you give me a bigger bang than the one I'll get crashing this plane...

(CONTINUED)

182 CONTINUED: (2) 182

TERI
Yeah...so do we have a deal?

She faces him - head on - standing her ground, looking him right in the eyes.

TERI
Do you want me?

She heads downstairs...Unbuttoning her blouse...The fly attracting the spider...He follows.

183 INT. LOWER BUSINESS GALLEY 183

She reaches the bottom of the stairs and looks up.

TERI
...C'mon...

Weaver slowly descends the staircase.

WEAVER
Do you really think this is about sex?

The plane is suddenly rocked by turbulence.

Weaver grabs onto the bannister steadying himself, Teri topples into the bathroom door. Another bolt of turbulence jolts the bathroom door open and...

Maggie topples out - bluefaced - the imprints of Weaver's hands around her throuat. On top of Teri. Teri SCREAMS!

Weaver starts towards her with a menacing gleam in his eyes.

WEAVER
(laughing)
That's what it's all about! The thrill of the kill. Like the passengers! I killed them all! Go ahead, go down and open the crew cabin. They're all dead. It's a beautiful sight.

183 CONTINUED: 183

Weaver leaps at her! Teri dodges him, pulls a fire extinguisher off the wall. She points the hose and sprays fire-eating foam in Weaver's eyes. He stumbles back - she continues to spray - covering his whole face with foam. She lifts the extinguisher over her head, hurls it - BONK! It hits Weaver in the head...he goes down hard!

Weaver doesn't move. Blood from his forehead seeps through the foam - turning it a rosy color. Teri stares down at him...the plane shifts...Teri steadies herself. Weaver's body is rolled to the side...

She cautiously jabs his leg - he doesn't move. She backs up slowly. The foam covering his face has turned more red from the wound on his forehead...

TERI'S HAND

grips the cabin key...and she runs up to the flight deck.

(CONTINUED)

183 CONTINUED: (2) 183

184 INT. UPPER BUSINESS 184

Teri races into the flight deck and locks the door.

185 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 185

Teri, huffing and puffing, catching her breath, horrified, freaked. In a total state of terror...

Brooks' VOICE is coming from the radio --

BROOKS (O.S.)
Teri, if you read us...please come in...

His voice drones on - they've obviously been trying to contact her since she left...Teri depresses the radio switch - almost screaming into it:

TERI
I'm back! He wants to crash! He wants to go out in a blaze of glory!

186 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 186

Everyone in the CMC reacts.

INTERCUT as necessary with...

187 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 187

TERI
He's crazy! He killed Maggie! I think he killed everybody!

Teri is hysterical - totally losing it! Hines pushes forward - grabs the microphone.

HINES
Why? What set him off? Didn't you follow my advice?

TERI
The innocent thing doesn't work. You can't know that from your files on him. I'm here - I'm the victim!!

Sinclair takes the mic.

SINCLAIR
Do you have a weapon? Is there anything you can defend yourself with?

TERI
No. But he's gonna kill me. That's what he wants.

TAPER
Teri, lock the door. Try and barricade it.

TERI
He'll break it down! I know he's coming! He's gonna crash this plane! He wants to kill Hines!

Silence falls on the room - Sinclair covers the mic.

SINCLAIR
I want that fighter airborne. Now!

Everyone looks at Sinclair.

SINCLAIR (CONT'D)
We've got to shoot it down. Over the desert...before it gets to Los Angeles.

(CONTINUED)

187 CONTINUED: 187

TAPER
You can't shoot down a commercial airliner.

SINCLAIR
Did you hear what she said! He's gonna crash the plane into LAX! Do we have another option?!

188 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 188

Teri sits in the pilot's seat - a wreck! She's trembling...her whole body's shaking...From the Business Galley - she HEARS Weaver singing "Desperate Men Do Desperate Things". *

(CONTINUED)

188 CONTINUED: 188

WEAVER (O.S.)
Come on talk to me baby talk big and be brave.
It's not your only reputation that your trying to save.
I've had you under observation your into various pain
And desperate men do desperate things...

Teri freezes -- then there is Silence...

189 EXT. MIRAMAR NAVAL BASE - NIGHT 189

An F-14 taxis into position for takeoff. It's armed.

SAN DIEGO, CA N32 44.0 W117 11.4 6:17PM PST

190 INT. TRANS CON CRISIS MANAGEMENT CENTER - SAME TIME 190

Everyone is huddled around the radar screen. Silent...listening to the sounds in the flight deck...

Faintly they all can HEAR Weaver singing.

A long, tense beat.

SINCLAIR
Teri...? Are you still there...?

191 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 191

Teri sits in the pilot seat frozen with terror. Then CRACK!...Teri turns - cocks an ear - it's the sound of a seat breaking...then fabric being torn.

Weaver is whistling while he works, but she can't tell what he's doing.

ALARMS are suddenly triggered in the cabin. Teri turns - looking at the flight deck panel. A WARNING LIGHT begins blinking - indicating there is FIRE on board. Teri turns back as smoke emanates from under the flight deck door...

192 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 192

Everyone hears her GASP!

TERI (V.O.)
Oh, my God...

(CONTINUED)

192 CONTINUED: 192

TAPER
What is it?

BROOKS
(looking at console)
She's got a fire!

193 INT. TOWER 91 - FLIGHT DECK - NIGHT 193*

TERI (V.O.)
He's setting a fire!

BOWEN
(mutters)
Good lord...

194 UPPER BUSINESS GALLEY 194

Weaver - using crumbled magazines, fabric and clothing is starting a fire outside the door of the flight deck...and he looks like bloody hell. There's a gash in his forehead and his eyes are bloodshot. Weaver is on the war path.

195 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 195

Smoke is filling the flight deck...Teri starts to cough...

196 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 196

The assembled group can HEAR Teri coughing...

SINCLAIR
(yelling)
Get that F-14 into position. *

197 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 197

Teri, coughing, looks around for something to clog the smoke. She grabs a blanket from the aft compartment, notices the .38 that Douglas surrendered to Captain Powell.

Teri grabs it - a gift from heaven! Relief. Joy.

We INTERCUT Weaver outside the door, watching the fire...flushing out his prey.

Teri reaches for the knob, slowly opens the door...peeks through the crack....

197A TERI'S POV 197A

Through the flames she sees Weaver down the aisle, halfway to the stairway.

198 INT. UPPER BUSINESS 198

Teri steps out - throw a blanket down - stomping the small fire. She holds the gun behind her back.

WEAVER
Stay out of the cockpit. Come downstairs with me.

TERI
(determined)
No, I want to land this plane.

WEAVER
It's not fucking going to happen!!

Weaver storms toward her, Teri pulls out the pistol.

WEAVER
Oh, Douglas's pistol...now I'm scared.

Weaver keeps coming at her.

TERI
I'll shoot!

WEAVER
You got it in you to kill...? Don't wound me; shoot for the head or the heart!

Teri hesitates.

Weaver grabs her gun, twisting her wrist, forcing her to her knees. He points the gun right between her eyes and cocks the hammer...

WEAVER
Weak bitch!

Teri is absolutely terrified - the gun barrel is pressed against her forehead.

Weaver stares down at her...pulls the trigger!

CLICK. He laughs and pulls the trigger again...

CLICK. It's empty. Weaver slaps Teri across the face.

(CONTINUED)

WEAVER
Now, be a good girl. C'mon!

He pulls her up as the plane ROCKS to the left. Weaver loses his balance, tottering backwards. Teri falls into him, then shoves him down the stairs!

199 OMIT 199

200 OMIT 200

201 INT. LOWER BUSINESS STAIRWAY 201

Weaver tumbles down - hard.

202 INT. UPPER BUSINESS 202

Teri rushes to a panel on the wall at the top of the stairs. She fumbles with her flight deck key, trying to get the panel open. The plane is rocking so hard, she can't get the key in. She looks down, sees Weaver getting up.

As Weaver starts up the stairs, Teri jams the key in the lock. Teri HITS THE RED BUTTON inside the panel.

With a WHOOSH, the SMOKE BARRIER between Lower and Upper Business SLAMS out of its groove. Weaver tries to avoid it by pushing himself clear but his LOWER RIGHT leg is pinned against the wall with a brutal THUD.

Weaver HOWLS in pain, like a wolf caught in a trap. Teri looks down. All she can see is Weaver's right shin and foot; the rest of him is trapped on the other side of the smoke barrier.

TERI
Woof.

203 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 203

The group is still around the table - transfixed on the speaker. Brooks returns from the other side of the room.

SINCLAIR
The F-14 will be in place in two minutes. *

Taper looks at the speaker - praying for Teri.

BROOKS
What should I tell them?

The silence is finally broken:

203 CONTINUED: 203

TERI (V.O.)
Okay - let's get that Brit on the horn.

TAPER
(smiles)
Atta girl!

SINCLAIR
(into mic)
Teri! Where's Weaver?

TERI (V.O.)
He's trapped under the smoke barrier at the moment, so let's hurry!

SINCLAIR
OK, I'm going to turn you over to a controller who will patch you through to Captain Bowen.
(to the others)
Keep that F-14 on her tail. *

204 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 204

Teri buckles herself in, looks out the windshield to see the sprawling streets of L.A. lit by tiny lamps. * *

CAPTAIN BOWEN
Teri, are you ready to come down?

TERI
Absolutely!

205 EXT. LAX - BRADLEY TERMINAL - NIGHT 205*

Tower 91 has landed and parked at the boarding gate. *

206 INT. TOWER 91 - FLIGHT DECK - NIGHT 206*

Captain Bowen is sitting in his flight deck watching the sky as he talks to Teri.

BOWEN
Okay, we're going to land using the auto-pilot. It's just below the windshield. It says things like 'A/T ARM,' 'IAS/MACH'.

207 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 207

Teri is intent on following Bowen's every word.

206 CONTINUED: 206

TERI
Got it!

BOWEN (V.O.)
Good. Now find the TV screen with six buttons on either side. That's the C.D.U. display. We'll use it to input data into the flight computers. What's it say now?

TERI
'47 progress'...and other stuff.

BOWEN (V.O.)
Good. We're going to land on runway 25 LEFT...

TERI
Got it! '25 LEFT'.

208 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 208

They have patched in Bowen and Teri so that their conversation is heard over the main speaker system.

BOWEN
Push the button beside '25 LEFT'... then push the button marked 'EXEC'.

TERI
Done!

There are smiles and raised fists from the group.

209 INT. LOWER BUSINESS 209

We see Weaver from behind. At first we can't see what he's doing, but then we realize he's stretching for one of those roll-on suitcases that flight attendants popularized. It's an inch out of his reach. Weaver stretches and grabs the edge of the suitcase.

210 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 210

Teri is into it.

BOWEN
OK. Teri we need to get you on line for LAX. On the left of the C.D.U. screen do you see a list of locations?

(CONTINUED)

210 CONTINUED: 210

TERI
Yes.

211 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 211

CLOSE ON NAV DISPLAY SCREEN

A computerized map of LAX airport and the approach to runway 25L. At the bottom of the screen is a small white triangle with a purple line connecting it to the airport.

The group stares intently at the map.

212 INT. LOWER BUSINESS 212

Weaver pulls the suitcase over. He extends the handle and wedges it into the crack in the barrier. He tries to pry it open enough to pull his foot free.

WEAVER
Ahhhh...

213 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 213

Teri glances over her shoulder...knowing Weaver won't be down for long.

BOWEN
OK. Now when you push the top left button --

TERI
(overriding)
Look - can you talk faster!

BOWEN
(quickly)
Okay, when you push the top left button, the plane will start turning to get on line for landing.

Teri stares at the button - takes a breath - hits it!

214 EXT. TRANS CON 47 - NIGHT 214

The aircraft makes a wide turn - after a beat, we notice that the F-14 is trailing her, making the turn with her. *

215 INT. LOWER BUSINESS 215

CLOSE ON a metal coffee pot on the floor. As the plane turns, the coffee pot rolls to the stairwell...Weaver is gone!

216 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 216

The group watching the map.

TAPER
She's 110 miles out. So far, so good. *

217 EXT. TRANS CON 47 - NIGHT 217

The plane levels off.

218 INT. LAX AIRPORT - TOWER FLIGHT 91 218*

TERI
How long until I start the descent?

BOWEN
Very soon. Any sign of Weaver?

219 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 219

Teri shoots a look over her shoulder...

TERI
Not yet.

BOWEN (V.O.)
OK, we're doing great...time to drop the landing gear. This is noisy, okay? Forward center panel, right of * center screen, the handle with a small * wheel on the end, pull it out towards you, then push it down until it locks...

CLOSE SHOT of center screen with 'GEAR' illuminated in green. *

TERI
Now what?

There is a loud GRINDING NOISE as the LANDING GEAR drops -- the thrust levers go crazy, moving all over the place. Teri lets out a small yell.

BOWEN (V.O.)
Don't worry...that's normal.

219A EXT. TRANS CON 47 219A

The huge landing gear clusters lock into place.

219B INT. TRANS CON 47 - FLIGHT DECK 219B

We see the illuminated runway -- ahead.

BOWEN (V.O. CONT'D)
OK, hand on the speedbrake handle -- the big chap next to your right knee...pull it up and back just a hair...done that?

TERI
(amused)
I've pulled the big 'chap'.

BOWEN (V.O. CONT'D)
OK, right above you, on the overhead panel, see the landing lights? Turn them all on... *

She reaches up and flicks on the landing lights.

BOWEN (V.O. CONT'D) *
90 seconds to touchdown...just leave her alone now, she'll do the rest all by herself. You're a mile out now...everything's beautiful. *

220 INT. LOWER BUSINESS 220

Weaver pours himself a glass of champagne, takes a sip then reaches over and raises the volume on the in-flight music deck. He sings along to "Jingle Bells" as he opens the aircraft's COMPUTER AVIONICS BAY - the nerve center of the plane. He stares at the dozens of computer circuitry boards. *

WEAVER
Okay, which one of you fucks is the autopilot?

Weaver moves along the racks like a window shopper - selecting and pulling out various cards.

WEAVER
I need a volunteer for a dangerous mission. You. You - y -

The next card gives him an electrical shock.

WEAVER
Okay, you can stay.

221 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 221

The group still engrossed in the plane's progress. A supervisor hurries over to Taper and whispers. Concerned, Taper walks with the man to a screen several feet away.

CLOSE ON

an EICAS screen. Taper stares at it - not liking what she sees. Hines comes up behind her.

HINES
What's the matter?

TAPER
He's in the avionics bay, screwing with the circuitry of the plane.

HINES
What's the worst thing he can do?

TAPER
Take the plane off autopilot.

HINES
Then what?

A cellular phone RINGS interrupting Taper before she can answer. Everyone looks around; Hines realizes it's his. The others watch as he lifts it to his ear.

HINES
Hines.

WEAVER (V.O.)
Aldo, baby. Are you wearing a bright color?

Taper looks at Hines, knowing who he's talking to.

222 INT. AVIONICS PANEL 222

We INTERCUT Weaver standing in front of the avionics panel. He's staring at...a crash axe in its compartment.

WEAVER
Hold on, will you.

Weaver SMASHES the glass with his elbow. He removes the axe.

(CONTINUED)

WEAVER
You still there?

HINES
(nervously)
...What are you doing?

WEAVER
Hey, after you got me mad? I had all the crew and passengers locked up in the crew cabin...
(beat)
I went back and killed them all.
(Hines reacts)
Yeah...I guess you owe a day or two in confession, huh Lieutenant?
(beat)
Anyway - I thought you might want to listen to this...it'll be good for the book. The next sound you hear will be me executing the autopilot.

HINES
WEAVER! NO!!

Weaver sets the phone down on the stairs...as MUSIC continues to BLARE...he winds back with the axe...and we

CUT TO:

223 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 223

Teri looks out the window. Los Angeles is spread out in front and below.

TERI
Wow.

She looks out as the plane approaches LAX. The landing lights come on. It's a peaceful moment...Teri smiles.

TERI
Beautiful.

Then... SUDDENLY - the plane tilts as a CHORUS of WARNING BUZZERS and BEEPERS go off. Teri goes from peace to panic! The amber MASTER CAUTION LIGHTS begin to FLASH on and off!

224 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 224

The group reacts to their own set of warning lights and buzzers.

224 CONTINUED: 224

TAPER
(furious)
Shit! He took out the autopilot!

Taper runs back to the radar screen. Hines yells into the cellular:

HINES
Weaver?! WEAVER!!

Weaver's VOICE answers:

WEAVER (V.O.)
Aldo, go to your window - and look up...cause here I come!

225 CLOSE ON EICAS SCREEN 225

A white computer outline of the aircraft is flashing on and off...on and off.

226 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 226

Teri is in absolute terror.

TERI
I'm falling!!! What happened?!

CAPTAIN BOWEN
(alarmed for the first time)
Teri -- we have to abort! Find the two buttons on the forward part of the number two and three thrust levers... Push them twice -- now!

Teri desperately scans the controls. The plane is falling rapidly!

TERI
I can't find them!!

BOWEN
<u>You've got to</u>!!!

Teri gropes at the thrust levers, trying to locate the buttons.

227 INT. LOWER BUSINESS 227

Weaver is seated in a window seat, the axe held across his lap. He watches the ground coming closer, the plane rocking back and forth on the brink of being out of control. Weaver is totally calm and at ease. The end is here...

228 EXT. LAX - RUNWAY 25L - NIGHT 228

The runway. To the immediate right, Century Boulevard -- along which we see hotels and long term parking buildings.

The 747 is flying 100 feet above ground, about to cross the outer threshold of the runway.

229 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 229

RECORDED EMERGENCY VOICE
Ground proximity! Ground! Ground!
Ground! Ground!

230 WEAVER 230

sits by the window looking down...

231 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 231

as Teri finally locates the buttons!

She presses them and we hear the sound of the ENGINES SCREAMING at full power as the aircraft attempts to struggle back up into the sky.

232 EXT. TRANS CON 47 - NIGHT 232

The giant 747 is 100 feet above the runway, it banks to the right - heading for Century Boulevard toward hotels and parking garages.

233 EXT. TRANS CON 47 - NIGHT 233

ROARS past LAX sign.

234 INT. LOWER BUSINESS 234

Weaver is surprised as the plane climbs back up!

WEAVER
(with grudging respect)
That fuckin' little bitch won't give up!

235 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 235

Everyone watches the 747 attempt to clear the buildings at the end of the runway.

(CONTINUED)

CONTINUED:

TAPER
(looking through binoculars)
She's going to slam right into the Crowne Plaza... and if she clears it... she'll hit the parking garage...

236 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 236

The autopilot now automatically pulls back the control column, pitching up and levelling off the wings --

But we now hear a sharp RECORDED VOICE and a WHOOP! WHOOP! WHOOP! ALARM sound.

RECORDED EMERGENCY VOICE
Ground! Ground! Ground! Ground!

Teri SCREAMS!

237 EXT. TRANS CON 47 - WINGS - NIGHT 237

The engines -- straining at maximum thrust to gain altitude.

238 INT. CROWNE PLAZA HOTEL (LAX) - ROOFTOP BAR - NIGHT 238

The bar is surrounded on all sides by large ceiling-to-floor plate glass windows.

The place is deserted except for a few drunken BUSINESSMEN and a bored BARTENDER. *

On a small karaoke stage, a Japanese BUSINESSMAN in his shirtsleeves is holding a mic and singing the lyrics of "Deck The Halls". *

In the b.g., we suddenly see the massive belly of the 747 as it struggles to clear the top of this hotel.

The RUMBLING sound of the four SCREAMING JET ENGINES makes the windows vibrate...like an earthquake.

The few patrons turn to see one of the HUGE LANDING GEAR CLUSTERS coming straight for the windows.

They dive for the floor, screaming, as the landing gear tears open one entire side of the bar, like a can opener, and then miraculously rises up out of the bar, leaving everyone covered with shattered glass, and the SONG continuing unabated "... fa, la, la, la, la...". *

239 EXT. LAX - HOTEL AND GARAGE COMPLEX - NIGHT 239

The tip of the left wing rips through a rooftop Sonali billboard, rupturing the left outer fuel tank.

A trail of fuel pours out as the 747 lumbers over the surrounding rooftops...

240 INT. TOWER 91 - FLIGHT DECK - NIGHT 240*

Bowen, biting his lip, willing Teri back up into the sky.

241 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 241

TAPER
(through her binoculars)
...C'mon baby, please just clear that parking garage...please honey...please...

242 EXT. LONG TERM PARKING GARAGE - ROOFTOP - NIGHT 242

An open rooftop where twenty or more cars are parked.

The SOUND of ROARING, SCREAMING ENGINES O.S., and then...

... the MASSIVE 747 rises up behind the ledge of the garage rooftop like a Phoenix, soaring right over the CAMERA, but one of its LANDING GEAR CLUSTERS HOOKS ONTO THE ROLLOVER BAR OF A SMALL FORD PICKUP TRUCK and a ROOFTOP ANTENNA RIPS A GASH IN THE UNDERBELLY of the 747.

The aft bulk cargo door is torn off spilling the cargo contents out over Sepulveda Boulevard.

As the aircraft soars up into the sky, we see the pickup suspended from the landing gear.

243 INT. TRANS CON CRISIS MANAGEMENT CENTER 243

TAPER
(through binoculars)
She's cleared the buildings...she's climbing nicely...just one problem...

HINES
(through binoculars)
I think it's a Ford...

LAX MANAGER
I don't care if it's a fucking Mercedes! How's she going to land with that thing on her landing gear?

(CONTINUED)

CONTINUED:

SINCLAIR
Get that F-14 into position. *

244 INT. TRANS CON 47 - FLIGHT DECK 244

BOWEN
OK, the triple redundancy circuitry should have kicked in on the autopilot. Flip it into the "GO AROUND" mode.

Teri takes a deep breath. Drained. She flips the autopilot switch - the plane responds. She looks up to God.

TERI
Thank you.

Teri slumps back in her seat for a second when the control column between her legs begins to shake and a horn sounds - signifying an imminent stall.

245 INT. TOWER 91 - FLIGHT DECK 245*

Hearing the HORN over his P.A.

BOWEN
(surprised)
You're stalling! Push the thrust levers forward!

246 INT. TRANS CON CRISIS MANAGEMENT CENTER 246

LIMATO
The Ford's dragging her down!

247 EXT. SKY OVER LAX 247

The huge aircraft struggles to climb above the airport with the pickup attached.

248 INT. TRANS CON 47 - FLIGHT DECK 248

BOWEN
Reach over to the landing gear and pull it up...

Teri grabs it as we HEAR:

LAX MANAGER
She can't retract her landing gear - there's a fucking truck caught on it!!

248 CONTINUED: 248

BOWEN
Forget the landing gear!! Don't touch the landing gear!!

Teri stops -- pulls back her hand just in time.

249 INT. TRANS CON CRISIS MANAGEMENT CENTER 249

Everyone is tense. Sinclair hangs up a phone and joins them.

LIMATO
(on phone)
We've got kerosene all over the roof of the Crowne Plaza, a cargo door in the center lane of Sepulveda, and part of a flap assembly on the roof of a Taco Bell.

TAPER
The back-up circuitry has kicked in on the autopilot. We could bring her back around and try again.

SINCLAIR
Wait a minute! We've got a 747 that's been beat to hell by level seven turbulence...our flight crew is dead...a convicted serial killer is armed and loose on board...eight passengers have disappeared and we have a stewardess locked in the cockpit.
(beat)
Have I left anything out?

LIMATO
And you want to try to land it again?

The group exchanges looks; this pretty much sums it up.

250 INT. LOWER/UPPER STAIRWELL 250

Weaver is possessed. He chops at the smoke barrier.

251 INT. TRANS CON 47 - FLIGHT DECK 251

TERI
What's going on? Shouldn't I turn around?

Silence...Teri waits for a response. Then - out the window - she spots the F-14 trailing her.

251 CONTINUED: 251

TERI
(into mic)
What is that plane doing behind me? *

252 INT. TRANS CON CRISIS MANAGEMENT CENTER 252

Long faces. No one wants to tell her the truth.

SINCLAIR
We put it up there just in case...you need assistance. *

TERI
How could it assist me? *

SINCLAIR
It's, uh, just a precaution, Teri. *

253 INT. TRANS CON 47 - FLIGHT DECK 253

Teri gets the picture. If she doesn't take her life in her own hands...they'll take it from her.

TERI
Fuck precaution! And fuck you!

Teri looks at her compass heading: 260.

TERI (CONT'D)
There's gotta be a way to turn this thing around.

She goes up to the HDG, or heading window on the autopilot, and dials in 130. The aircraft begins to bank steeply to the right.

254 WIDER - THE SKY 254

The 747 suddenly TURNS!

255 INT. TRANS CON CRISIS MANAGEMENT CENTER 255

CLOSE ON the big map, the Trans Con 47 ident begins to turn.

TAPER
Oh my God. She's turning around!

SINCLAIR
How the fuck can she turn around? She's a stewardess for God's sake!

255 CONTINUED: 255

TAPER
(smiling)
She's a flight attendant.

TERI
Now listen up everyone! I'm coming back into L.A. with or without you! Now you have two choices...either help me land this plane or prepare for one major crash.

256 INT. TOWER 91 - FLIGHT DECK 256*

Bowen has heard the comment. He breaks into a huge grin.

257 INT. TRANS CON CRISIS MANAGEMENT CENTER 257

SINCLAIR
Patch me through to the F-14! *

258 INT. WING COMMANDER'S F-14 - COCKPIT 258

He watches the 747 make the turn. He's not certain what is going on.

SINCLAIR
(filtered)
Wing Commander, this is Special Agent Sinclair. Arm weapons and prepare to fire. I repeat arm weapons and prepare to fire.

WING COMMANDER
This is Moon Dog Flight to CMC. Moving into position to fire.

The Wing Commander ARMS the weapons systems.

259 EXT. OCEAN - TRANS CON 47 259

We can see the waves below. Rough. The F-14 moves in close alongside the 747, flanking it. *

260 INT. TRANS CON 47 - FLIGHT DECK 260

Teri looks out at the jets.

TERI
(into mic)
The pilot, the pilot outside my flight deck window. I don't know if you can hear me, but...but I think you can. I hope you can. And I hope that...even
(MORE)

(CONTINUED)

260 CONTINUED: 260

TERI (cont'd)
if you...if you're suppose to...stop this plane right now...that maybe you'll just give me another chance.

261 INT. TRANS CON CRISIS MANAGEMENT CENTER - NIGHT 261

Dead silence in the CMC.

TERI (V.O.)
Just one more chance to show you that I can get this thing down. I know it's just one life up here...against who knows how many if we crash...but I know I can make this work...if you just give me one more chance. That's all I want for Christmas. All I want forever.
(pause)
Thank you.

262 INT. WING COMMANDER'S F-14 - COCKPIT 262

Dead silence. The Wing Commander is in anguish. *

263 INT. TRANS CON 47 - UPPER BUSINESS 263

Weaver stands outside the door, his ear pressed tight listening. He has heard every word of her little speech.

264 INT. TRANS CON CRISIS MANAGEMENT CENTER 264

Everyone tense.

SINCLAIR
(to F-14 pilot)
Listen, son, no one wants to splash that plane. But to bring her back would be risking thousands of lives. Fire on the target. That's an order.

WING COMMANDER
(filtered, he's torn)
CMC, the target is traveling at 300 knots and approaching a populated area. Debris may hit the ground. Repeat, debris may --

SINCLAIR
(overriding)
That's why it's important that you don't waste time. Fire on the target!!

265 INT. WING COMMANDER'S F-14 - COCKPIT 265

The pilot looks out his windshield. It's an agonizing decision. *

266 INT. TRANS CON 47 - FLIGHT DECK 266

Teri is on the edge of her seat. Nothing from the radio since her plea. She looks over at the F-14 apprehensively. Another quiet moment. *

A LOUD CRASH behind Teri. She swivels around. The blade of the axe comes CRASHING through the door! It's pulled out, then CRASHES through again taking out a chunk of the door.

Weaver sticks his bloodshot eye up to the hole, then covers the hole with his mouth so that all we SEE is tongue and teeth.

WEAVER
Honey, I'm home!

Then his fist punches through the hole and he sticks his arm through...reaching down for the handle...

Teri unbuckles and rushes over - grabbing his arm. He breaks loose and his hand finds her throat, grips it with one hand...choking her. She tries to pull his hand off, but he's got her in a death grip! *

It's a bizarre sight. One arm reaching through a hole in the door and choking Teri! Teri fights but she can't tear his hand off her neck. Her eyes flutter...as she loses oxygen...

267 WEAVER 267

On the other side of the door Weaver grips the autophone in his other hand. He cackles maniacally into the phone...

WEAVER
Hines, listen - this will be another good chapter in the book.

He jams the phone up to the hole...

268 INT. TRANS CON CRISIS MANAGEMENT CENTER 268

Hines listens...horrified...

TAPER
What is it?

Sinclair grabs the phone from Hines...

(CONTINUED)

268 CONTINUED: 268

SINCLAIR
Let us all hear it...

Sinclair places the phone next to a microphone which broadcasts the sounds of Teri being strangled to death. Everyone is horrified! Teri's gasping echoes through the room...

269 INT. BOWEN'S FLIGHT DECK 269

Bowen listens - freaking!

BOWEN
TERI!!

270 INT. TRANS CON 47 - FLIGHT DECK 270

Teri's knees are buckling...life is leaving her body...

271 WEAVER 271

His arm is through the door...his face is pressed against it. He's loving it...into the thrill of the kill...the sex of murder...

272 INT. TRANS CON CRISIS MANAGEMENT CENTER 272

Sinclair grabs the mic and yells at the F-14 pilot: *

SINCLAIR
FIRE! FIRE!!

273 INT. WING COMMANDER'S F-14 - COCKPIT 273

The Wing Commander looks out. *

WING COMMANDER
(reluctantly) *
...Yes, sir! *

The Wing Commander tightens his thumb on the trigger...

274 TARGETING COMPUTER 274

The cross hairs hold on the body of the plane for a moment...then move to the truck hanging from the landing gear.

275 VERY TIGHT ON WING COMMANDER 275

He moves his thumb from MISSILES to CANNON. FIRES!

276 EXT. NIGHT SKY - F-14 AND TRANS CON 47 276*

TRACER BULLETS arc across the sky, PEPPER the truck chassis with a thousand hits! The truck falls, EXPLODING in mid-air.

277 INT. TRANS CON 47 - FLIGHT DECK 277

The plane is ROCKED BY THE EXPLOSION!! It's like an EARTHQUAKE in the sky!

Teri is thrown back against the flight panel...

278 INT. UPPER BUSINESS/FLIGHT DECK DOOR 278

Weaver's body is hurled to the side but his arm is stuck in the door. A loud CRACK is HEARD as the bone snaps at the shoulder. Weaver groans in pain, as he dangles by the shoulder - his arm still caught in the door...

279 INT. FLIGHT DECK 279

As the plane steadies itself from the explosion - Teri gasping - pulls herself off the flight deck. She sees Weaver's arm hanging from the door which itself is dangling from its hinges...

Teri - like a crazed animal...pulls herself up...

280 WEAVER 280

On the other side - struggles - to his feet.

281 INT. FLIGHT DECK/UPPER BUSINESS 281

Teri charges the door, RAMMING it. It explodes off its hinges, knocking Weaver to the floor! CRACK - his body's flattened under the door. Teri walks over the door, reaches down and lifts it up. Weaver, dazed but still conscious, looks up. Teri lifts the door as Weaver tries to lift his head. SMASH! Teri SLAMS the door down on his head again! Once - twice - Weaver doesn't fight back.

TERI
(yelling)
Get up! Come on! Get up!!

Teri drops the door on his face, starts to walk back over it when the door rises - Weaver flinging it off.

Teri's thrown to the floor. Weaver lunges at her. She backs up, her hand touches the empty pistol on the floor. Weaver gets up. Teri grabs the gun, runs down the aisle and rushes down the stairs.

281A INT. LOWER BUSINESS STAIRWAY 281A

Weaver comes down after her - a wild wolf dragging a bruised leg. Bloodthirsty...

281B INT. FIRST CLASS 281B

Teri runs down the aisle, she sees what she needs.

TERI'S POV

Among the debris, where Douglas' body is strapped...are the loose bullets.

WEAVER

comes up behind her and tackles her!

Teri goes down - she reaches out for the bullets, but they're beyond her grasp.

Weaver reaches up from her ankle to her leg, climbing up her...

Teri struggles - reaching to grab a bullet. She can't make it. Weaver grabs her by the waist, she makes one last lunge - her fingers snatch a bullet. Her other hand cracks open the cylinder of the .38, she shoves the bullet in the chamber. She snaps it closed, swivels, turning on her back - she points the gun right at his face. Weaver stops. Freezes.

She pushes off with her foot.

WEAVER
You're not gonna kill me. You can't kill...you don't believe in capital punishment.

TERI
Weaver...
X

Teri gives him a rueful smile.

TERI (CONT.)
...I changed my mind.

Teri pulls the trigger. Weaver is SHOT in the chest. He looks down, shocked. Then looks back at Teri and with a hint of a smile and topples over dead in the aisle.

Teri takes a breath - gets to her feet - and rushes back towards the stairs.

282 INT. F-14 COCKPIT - NIGHT 282

Teri looks to the radio. She can see the Wing Commander of the F-14. Her radio crackles to life.

WING COMMANDER
Are you all right?

TERI
I'm great.
(beat)
Thanks to you.

WING COMMANDER
I believe you're clear for landing.

The F-14 pilot pulls up as close as he dares and gives Teri a "thumbs up"! Teri, tears in her eyes - returns it!

283 EXT. NIGHT SKY WEST OF LAX 283

The F-14 peels away, afterburners GLOWING. The 747 banks... heading for the LIGHTS of LAX. *

284 INT. TRANS CON CRISIS MANAGEMENT CENTER 284

Sinclair leans into the microphone...

SINCLAIR
Teri...?

285 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 285

TERI
Put Rachel on!

286 INT. TRANS CON CRISIS MANAGEMENT CENTER 286

Taper takes the mic.

TERI
Rachel?

TAPER
I'm here.

TERI
Weaver is dead! Copy that??

TAPER
I heard you!

(CONTINUED)

286 CONTINUED: 286

Hines reacts!

TERI
Can Captain Bowen hear me?

287 INT. TOWER 91 - LAX 287*

INTERCUT:

Bowen in his flight deck, smiles!

BOWEN
I'm with you Teri!

TERI
Tell me what to do.

BOWEN
Alright, looks like you got yourself onto a '070' heading all on your own, Teri. Now find the 'DEP/ARR' button.

TERI
Okay.

BOWEN
Push it.

TERI
I pushed it.

BOWEN
Kudos - now, see 'KLAX/ARR' on the screen next to your right knee?

TERI
Done. The LAX arrival's up. What's next?

Teri notices - a flickering glow of fire on the damaged wing. Fire warning lights and KLAXON HORNS begin to sound off.

287A OMIT 287A*

287B INT. TRANS CON 47 FLIGHT DECK 287B

X

287B CONTINUED: 287B

X *

BOWEN (V.O.)
Go up to the 'MACH/I.A.S.' knob, dial your speed to 200... *

She dials in the speed.

BOWEN (CONT.)
Speedbrakes armed.

She pulls the handle out and back a little.

TERI
Armed!

BOWEN (V.O.)
.. dial speed on the 'MACH/I.A.S.' window to 156... 1-5-6-!

287C EXT. TRANS CON 47 287C

The aircraft begins to sink rapidly now.

287D INT. L.A. TRANS CON CRISIS MANAGEMENT CENTER 287D

Limato, Sinclair, Hines and the others watch the 747 on it's final approach.

X *

BOWEN (V.O.)
(remaining calm)
Okay, you're locked onto the glidescope...the plane should land itself now...just pray she doesn't touch the controls...

287E INT. TRANS CON 47 - FLIGHT DECK 287E

The roll out and flare modes arm - with white flashing lights appearing on the artificial horizon screen to signify an imminent landing.

TERI'S POV

The runway approaches...

287F INT. TRANS CON CRISIS MANAGEMENT CENTER 287F

The arrival of Flight 47 is being watched by the FAA, NTSB, FBI, Trans Continental personnel, Sinclair, Taper, Brooks, Hines and Limato.

TAPER
(through binoculars)
Everything is looking good - she's going to make it.

287G INT. TRANS CON 47 - FLIGHT DECK 287G

Teri has her hands on the wheel - but the wheel automatically slides through her fingers, adjusting and leveling off the aircraft's altitude.

We suddenly hear the loud FLARE TONES activate as the aircraft passes through 100 feet, then 35 feet, then 20 feet.

287H EXT. TRANS CON 47 287H

Landing; 100 feet, 35 feet, 20 feet. A LOUD THUD. Touchdown.

The speedbrake handle flies back with a smack and we HEAR the sound of the automatic SPEEDBRAKES DEPLOYING.

OMIT SCENE 288

289 EXT. LAX RUNWAY 289

The giant aircraft comes to a standstill.

289A INT. TRANS CON 47 - FLIGHT DECK 289A

Teri, elated, yells out:

TERI
I'm down! I'm down! What do I do now?

Bowen applauds.

BOWEN (V.O.)
Meet me in the airport lounge. Martinis are on me.

TERI

It's gonna be a big tab.

(CONTINUED)

289A CONTINUED: 289A

BOWEN (V.O.)
I can afford it!

289B INT. TRANS CON CRISIS MANAGEMENT CENTER 289B

INTERCUT:

Taper smiles - listening to the courtship taking place.

TERI
And reserve a table for twelve...

As Hines, Sinclair and Taper hear that, Teri is unstrapping herself.

TAPER
Twelve???

TERI
That's right. Twelve!

289C EXT. LAX RUNWAY 289C

Suddenly huge klieg lights are SWITCHED ON. DELTA FORCE COMMANDOS, POLICE and ARMED AGENTS rush the 747 from all sides. They mount several scissor lifts - rising up to the emergency exits.

290 INT. TRANS CON 47 - FLIGHT DECK - NIGHT 290

Teri hurries out the door.

291 INT. BUSINESS/COACH/ECONOMY 291

Teri walking fast, then almost running, through business, then coach...to the back.

TERI
I know you were lying, you bastard, I know it...

She arrives at the crew cabin. She crosses her fingers as she jams the key in the lock with her other hand. Hope fills her eyes as she pulls open the door...

292 INT. REAR CREW BUNK 292

BETTY
Teri!

They're all alive. Teri hugs Betty, then the Kramers, Kip, Mr. Hollywood, the Career Woman, Carl. Battered and bruised...but all right! The air is filled with joy!

293 EXT. TRANS CON 47 293

The passengers are led down the stairs into a waiting bus. People and lights are everywhere.

Teri looks out to the tarmac. Captain Bowen stands out amongst all the others. He gives her a small salute. Teri smiles, knowing who he is. She salutes back and starts down the stairs.

Teri notices Hines approaching. They share a look. He nods; full of respect.

HINES
I'm Lieutenant Hines.

TERI
I know.

HINES
You'd make a hell of a cop.

TERI
No thanks.

HINES
Merry Christmas.

He smiles, then turns and climbs the stairs into the plane...Teri looks over at Bowen.

TERI
I'll take that drink.

Bowen smiles...and offers his arm...she loops hers through it - as the two of them walk across the tarmac - the police and agents converge.

CAMERA pulls back up into the sky and it is...

THE END

(CONTINUED)